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# MUSICAL COURIER

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WHOLE NO. 1865.

## "HANDS ACROSS THE SEA AND A RIGHT MERRY CHRISTMAS TO YOU ALL."

Some Christmas Recollections of a London Critic, Who Rambles from Shakespeare to the Musical Glasses, Naming a Lot of American Musical Friends on the Way.

By ROBIN H. LEGGE

FOR some reason or other which I have entirely failed to explain, even to myself, my mind has been running all day upon Christmas and I feel garrulous. What is almost more curious is that the idea came into my head when I opened the *MUSICAL COURIER* this morning, the number dated November 18. I don't believe that Christmas is so much as mentioned in this number, but—well, there it is, on the *lucus a non lucendo* principle, I suppose. As I read the paper in front of a roaring fire on this bitterly cold, infernally wet day, a day of rest, for I have been very out of sorts of late, I happened to fall, on almost every page, on a reference to some one or something that had interested me, or with whom or which I had been mixed up in the past, and I wondered if an idle chat about some of these things would be of interest to your readers—a monologuous symposium!

### Everybody in the Musical Courier.

Somewhere in this issue you make an editorial reference to the fact that many Americans know your European representatives. Your advertisement columns swarm with friends who have sat in the very chair in which I am writing this. I can see old Charles Clark's glittering eye peeping round a corner (page 47) for all the world as he looked on that happy evening, now many a long year ago, when he first set foot in my house—this house. He had just arrived from Paris; the time was verging on "next morning" as he followed Charles Bennett (now of Boston) into my wife's drawing room, with the collar of his frock coat turned up like the collar of the immortal Sousa's uniform jacket. There is still the aroma of "Drink to Me Only With Thine Eyes" in the room, as Charles sang it, as no one else has ever sung it in my presence, about 4 a. m. to Charlie Bennett's accompaniment on my precious possession, the Blüthner which old Carl Blüthner of blessed memory, made for me almost with his own hands more than five and twenty years ago in Leipzig. Yes, Charles, both Charleses, those were halcyon days when you were both new to London. Ye gods and little fishes! Do you remember the "Musty Glue Singers," you, both of you, Denis O'Sullivan, of glorious

memory with his penny whistles and his Spanish guitar, Bennett; Bertram Binyon, who took Melba's role as Mimi so well even though he was a tenor; while Arthur Alexander was a Rodolfo, half brother to Caruso; Fred Norton? Do you remember the extemporized glees you sang on a certain birthday at 6 a. m. at the top of the house?

happened upon her obiter dictum that the singing of Wagner's music does not spoil the voice. Vision of old Julius Stockhausen! I should think not. When I was living in Frankfurt-a-M., Heaven knows how many years ago, studying composition with Anton Urspruch, while my wife was working with Stockhausen, the latter old hero used

to say whenever occasion offered (and that was often) that "You, my dears, are still young. Mark my words, you will survive that rubbish about Wagner's music ruining the voice. It will happen in your lifetime that Wagner will be sung even as in my youth Mozart was sung. But the great truth will come home to the Germans from England and America and will not be German-born." Is that true, do you think? Cast your mind back a little and think it out, and you will see that Stockhausen sailed pretty near the wind of absolute truth.

### Ornstein, Enemy of Pianos.

Passing along the paper, the name of Ornstein caught my eye. Little enough, I may be allowed to say, evades my eye when I am reading this paper. Ornstein once came to this house with Roger Quilter, the composer of some of our loveliest songs, and he played some pieces of what he called his own "composition." I think they must have been! I was at that time undergoing a course of Schönberg, and somehow (Ornstein, I feel sure, will forgive me for saying it), I haven't caught up with the younger composer yet. It will interest him to know, I am sure, that my piano is quite well, thank you!

### Florence Macbeth and the English Language.

Next Florence Macbeth catches my eye. I suffered greatly in her good cause once, for I wrote of her first public appearance here that she belonged as singer to that line at one end of which was the immortal Patti. O how they yelped at me for comparing the beginner with that singer, who had then forgotten almost more than any living singer ever knew! Yet I ask you where is the comparison? Isn't it odd how badly the English sometimes misunderstand their own tongue? Ever noticed it? And Arthur Nikisch! You mention lots of things in your biographical sketch with which I was mixed up. It



One-Time "Londoners" Who Receive Special Christmas Greetings From Across the Sea.

Top row, left to right: Dr. William C. Carl, John Philip Sousa, Arthur Nikisch, Charles W. Clark; middle row, Mme. Schumann-Heink, Yvonne de Treville, Florence Macbeth; lower row, Arthur Alexander, Martinus Sieveking, Giorgio Polacco (photo copyright by Mishkin, New York), Leo Ornstein.

You little thought that that performance convinced me, a fairly old stager in music even then, that either you Americans have more musical talent en gros or are better taught than here is the case! Put that in your pipes and smoke it, my friends. Here's hands across the sea to you all."

### Mme. Schumann-Heink and Stockhausen.

Then while reading the interview with Mme. Schumann-Heink, whose first appearances here I well remember, I

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was with Nikisch, who has been one of my most intimate friends for thirty years and more, that I met Tschaiikowsky when he paid the visit to Leipzig you mention. Some day I must give you my recollections of that amazing personality, for I doubt if any one here knows him as well as I know him, and have known him since the early eighties.

### The Lion—Nikisch.

I was with him at, indeed was one of the donors of, the great feast given to him in 1889 at the Hotel de Prusse in Leipzig just before he left Germany for Boston, and I saw him off, with my wife and small daughter (now the joyful mother of two stalwart sons), and helped to bombard him with flowers in the train in those days before "Wahn, Wahn, überall Wahn" became literally true!

God! How beautiful were those days! I still can see the tiny, dapper little Arturo, as we knew him, as he conducted "Fidelio" in the Leipzig opera house, on his farewell appearance. I remember being struck by his directing the performance from memory and the wonderful flowers and gifts made to him on the stage after the production. Incidentally also I can well remember the supper we ate later! In those days, happy beyond description, the Nikisches, an old German-Australian banker named Mayer and ourselves used to sup after the opera at Keil's, one of the features being that Mayer paid for white wine and oysters or other shell-fish, while we paid for any other thing we ate. But I shall go on to the crack of doom if I don't put on the brake. Christmas comes but once a year, and, as I said, these are Christmas memories, so forgive me!

### Nikisch and Time Have Their Revenge.

One interesting point, I think, has never been made in respect to Nikisch and the musical life of Leipzig in those ancient days. I believe I am perfectly correct in stating that on the annual tour of Reinecke, conductor of the Gewandhaus concerts (who used to travel for about six weeks each spring, playing in concerts), every man who had ever wagged a stick was invited to direct the concerts in his absence, but never Arthur Nikisch. I do not believe that until after his return from Boston, Nikisch ever once conducted a Gewandhaus Thursday concert. Yet, when Reinecke retired, the whole of the Direktion plumped for Nikisch as his successor. That, I sometimes think, is one of time's noblest revenges!

### Baker of Fresh Tunes.

I wonder if the great Sousa, whose physiognomy I notice, the only man alive who can make a real, fresh tune today, keeps his press cuttings! If he does, do ask him for one of mine which appeared in the (London) Times about twelve years ago. In it I was at great pains to point out how much Sousa's action as conductor owed to English out-of-door sports. He had, I recall, the back-handed stroke at tennis, the underhand "lob" of the bowler at cricket and so on. All this was solemnly set forth in the terribly serious Times, the then chief assistant editor of which journal used to say that only music and football notices were a blot on its unblemished pages!

Robert Maitland I see, and May Mukle. Was it not Yvonne de Tréville to whom I gave so fine a notice when she played the ragamuffin in the dressmaker's at Covent Garden many years ago in "Louise"? And did she not play in our first performance of "Pelleas"? If not I ask her forgiveness for a failing memory and no refreshing "cuttings"!

### Carl and Sieveking.

Somehow I seem hardly able to contemplate America without Dr. William C. Carl. I don't know if he was doing much in the organ-playing line when I first visited America in 1879, but I seem to have known his fame since then.

Do ask Martinus Sieveking to give you the true story of the concert at Leeds when Edward Lloyd sang and he played the organ, with Arbós to help him with the registration! It is not a story to write; all the fun goes. It requires the human voice, and for choice, that of Arbós.

But the rest of these "faces in the fire" must remain till next year, unless you insist on having them now.

### Polyglot Polacco.

Really, I have only turned over to page 21 when I catch the eye of Giorgio Polacco fixed upon me, even as two fine pictures of him beam on me from the walls. Did he ever tell you how, at a lunch party at a house to which I introduced him, he sat opposite Albert Coates, conductor of the Imperial opera in Petrograd? Music was barred as a subject of conversation; it was the end of the season and we were all bored with music. So Coates and Polacco started on their wild career talking of Russian literature and the language. To prove a point Coates quoted in Russian a few sentences from Turgenev. To the astonishment of all Polacco replied in Russian. It nearly put me off my food for a week that this Venetian should know Russian. Yet that evening Giorgio Polacco and I were seated next to each other at the annual dinner of the London Symphony Orchestra, Safonoff on my other side. Gomez, first clarinet in the orchestra, came up to us as a host, and asked if we were properly looked after. Polacco promptly responded in Spanish! Is there anything the man doesn't know?

But—here's hands across the sea and a right merry Christmas to you all. In these days it is only in my heart that I can see you whom so well I know, old friends. But the gods are good and I thank them that I knew you!

London, December 1.

### BILTMORE MUSICALE LARGELY ATTENDED BY SMART AUDIENCE.

Mme. Melba, Leopold Godowsky, Rosa Olitzka and Louis Siegel Provide Attractive Program.

The program for last Friday's event in the Biltmore Series of morning musicales, conducted under the management of R. E. Johnston, was excellently illustrative of the high standard which is attained in these affairs, as brilliant musically as they are socially. The artists appearing were Mme. Melba, Leopold Godowsky, Rosa Olitzka and Louis Siegel. Mme. Melba, most becomingly dressed and wearing a very chic hat, was welcomed with a great storm of applause when she appeared for her first number, "Phidyle," by Duparc, a beautiful song beautifully sung. Insistent applause compelled her to add a second song, her

choice falling upon Landon Ronald's "Down in the Forest"; and, as the audience was still unsatisfied, she responded with her famous rendition of "Se Saran Rose."

Though Mme. Melba had the advantage of sex, judging by the welcome accorded Leopold Godowsky he was just as much a favorite with the smart audience. His first group comprised the Chopin ballade in A flat, the "Berceuse" and the valse in A flat, op. 42. Godowsky's excellencies as a Chopin player are too well known to need additional praise here, but it is impossible to pass without mention of the splendid quality and musical insight displayed by the artist, reminding one of a performance of the same work (the Ballade) by another Pole in another New York hall a few weeks ago—it was so different.

Rosa Olitzka was heard in an aria from Meyerbeer's "Le Prophète" and songs. Louis Siegel, violinist, displayed those qualities of musicianship and technical finish which always distinguish his playing, and was heard to special advantage in two transcriptions by himself of Godowsky's arrangements of Rameau's "Musette et Rondeau" and "Le Tambourin." The program was throughout carefully made up and finely balanced, each artist appearing twice.

There was an audience which almost completely filled the huge ball room of the Biltmore Hotel. This room is most striking in appearance, a delightful symphony in gold and blue. It is a pity that music can not be heard oftener in such sympathetic surroundings. The Biltmore musicales in the second season of their existence have met with the success which the liberality of the hotel management, which undertakes the financial backing of the series, and the judgment of R. E. Johnston, who is responsible for the artistic end, well deserved. The list of artists who have appeared and will appear during the balance of the season is a most remarkable one, including practically every artist of first importance in this country this season, as will be seen: Frances Alda, Hugh Allan, Lucrezia Bori, Clarence Bird, Enrico Caruso, Mischa Elman, Geraldine Farrar, Anna Fitziu, Mabel Garrison, Leopold Godowsky, Rosini Galli, Josef Hofmann, Louise Homer, Beatrice De Holthoir, Fritz Kreisler, Giovanni Martinelli, Mme. Melba, Margarete Ober, Rosa Olitzka, Lucile Orrell, Ignace Paderewski, Marie Rappold, Antonio Scotti, Louis Siegel, Andreas de Seguro, Albert Spalding, Ada Sassoli, Andre Tourret, Mary Warfel, Reinald Werrenrath.

It is no wonder that the appreciative public recognized the worth of the offering and rallied at once in most satisfactory numbers.



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## POLE BEGS COIN TO HEAR PHILADELPHIA ORCHESTRA.

Foreigner Comes from Cincinnati in Hope of Attending Concert Under Polish Leader.

Under the above title and subheadings, the following appeared recently in a Columbus, Ohio, newspaper: "Sweet music brought him 100 miles; crashing concord drew him half across a State.

"He had ridden the bumpers from Cincinnati, and while throngs poured into Memorial Hall last evening to hear the concert of the Philadelphia Orchestra, he stood on the pavement peering into the face of each passerby. His shoes were thick soled and his clothes showed signs of soil. His accent was alien as he accosted finally a warm bundled man:

"Mister, I want a dollar. I want to borrow it. I came—I want to hear it.' He pointed a toil roughened hand toward the entrance. The other man was interested, and the alien pleaded: 'I am Polish. So is he, the leader. I love the music he make. But I got no money. I came from Cincinnati—today—I must—I will make money and pay you.'

"The other man pulled his hand from his pocket and a bill crinkled. The alien poured out a torrent of mingled English. It was ecstatic thanks. The other man only said: 'I, too, love him and his music.'

"The alien spelled out his name, K-o-z-z-e-n-z. The other man would not tell his. A companion said he was Dwyne Kolten, of Delaware. Then the two music lovers walked side by side into the hall to hear Stokowski's music makers, the man who could pay and—the alien."

### The James Stephen Martin Musicales.

The first of Mr. and Mrs. James Stephen Martin's Saturday afternoon musicales for this season took place recently and was most delightful. Those who furnished the program were: Marjorie Keil-Benton, Martha Brown, Mabel Kelly, Helen Heiner, Ethel Lutz, Mrs. H. E. Smith and Chester Humphries.

The second affair took place December 4, at which time there appeared Alice D. Butterfield, Gertrude Heaps, Anna Large Stevenson, Katherine Louis King, Mrs. James E. Patton, Jr., Thomas Morris, Jr. The assisting artist was Dallmeyer Russell, pianist.

Blanche Sanders Walker and Elizabeth Waddell furnished the accompaniments.

These musicales, the high character and musical excellence of which gives them special value, are recognized as

among the most attractive features of the social and musical life of Pittsburgh. One is always sure to hear new songs and concerted works performed by singers.

### Beatrice Harrison to Appear with Melba, January 2.

Beatrice Harrison, the beautiful young English cellist, has just returned to New York after an extensive tour of the East, the Middle West, and Canada, with Mme. Melba. Miss Harrison has been received with enthusiastic praise wherever she has appeared, justifying the title of "greatest woman cellist in the world" which Fritz Kreisler bestowed upon her. Besides having been heard here at Mme. Melba's concert in Carnegie Hall on Sunday afternoon, October 31, and as soloist last Sunday evening at the concert given in the Metropolitan Opera House, Miss Harrison will again appear with the great diva at the Hippodrome on January 2. She is also listed as one of the coming soloists with the New York Philharmonic Society, with whom she made her New York debut two years ago.

### Kaufmann Pupil Sings in Waterbury.

By her singing of songs from the lists of American composers, "Elizabeth's Prayer" from "Tannhäuser" and the Strauss "Voci di Primavera," Betty Burke delighted a fine audience in Chickering Hall, Waterbury, Conn., on Sunday evening, November 14. Miss Burke is an artist pupil of Minna Kaufmann, the soprano and exponent of the Lehmann Method in New York.

The American song writers represented on Miss Burke's program were Cadman, Cottenet, Nevin and Gilberté. The charming young singer also sang "Bird of Love," by Henry Wood, the English conductor.

### May Peterson Sings at Apollo

Club Concert in Brooklyn.

May Peterson, who, it has just been announced, will be heard for the second time this season in New York as soloist at the young people's concert which the New York Philharmonic Society will give on January 15, was heard with great success on December 14 at a concert given by the Apollo Club of Brooklyn.

### The Flonzaley's January Program.

At the second concert in Aeolian Hall, Tuesday evening, January 25, the Flonzaley Quartet will play the Schubert Quartet in A minor, op. 28, the Reger Trio for violin, viola and cello, op. 776, and the Beethoven Quartet in C major, op. 59, No. 3.



LOUIS GRAVEURE'S FAVORITE PASTIME.

### Baritone-Equestrian.

Louis Graveure, baritone, is fast becoming well and very favorably known to the American musical public, more especially that of New York. Herewith is presented Louis

Graveure, the born equestrian. An ardent lover of athletic pursuits, Mr. Graveure confesses to a particular liking for horseback riding, and his is a familiar figure to be seen in all kinds of weather along the bridle path of Central Park.

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### ETHEL NEWCOMB AND MRS. EVERETT SMITH GIVE COMBINED PROGRAM.

Schenectady Press Warmly Praises Artists.

At a recent musicale in Schenectady, N. Y., Ethel Newcomb and Mrs. Everett Smith, pianists, united in an interesting program. Miss Newcomb's thorough musicianship



ETHEL NEWCOMB.

and brilliant technic aroused the admiration of all who listened to her numbers, and Mrs. Smith, who is a resident of Schenectady, is a favorite with her townspeople. A three line heading in the Schenectady Union Star reads: "Recital Proved Superb Triumph for Artistry." The article itself is, in part, as follows:

"Since Ethel Newcomb first appeared in a piano recital in this city, seven years ago, she has grown more and more in favor. Probably now none of the other artists who have appeared here are so deeply ingratiated in the esteem of Schenectady lovers of piano music. Both professionally and socially, Miss Newcomb is in highest esteem. . . . With a Schenectady audience Miss Newcomb and the compositions of Chopin are inseparable. . . . The sensitive poetic fancies of the great Polish composer find Miss Newcomb most responsive. . . . Miss Newcomb is wholly free from the faults of being overwrought. So well has she mastered her art and so agreeable is her personality, that one yields readily and completely to the ensemble pleasing, to the ear and eye alike. It is needless to endeavor to write in detail of Miss Newcomb's solo renditions. They are completely satisfying. . . . The opening Mozart number proved at once a surprise to those who, unfortunately, have not been aware of the exceptional talent of Mrs. Smith. . . . Not only is she a rare individual performer, but the exactness of ensemble playing seem wholly within her musical capabilities. . . . Mrs. Smith has been a potent factor in Schenectady musical matters."

In the Schenectady Gazette there appeared these remarks: "Ethel Newcomb was welcomed again by a Schenectady audience, and Mrs. Everett Smith's playing was greeted warily, as her appearance in formal programs are all too infrequent for the many admirers of her artistic accomplishments. . . . Miss Newcomb's Chopin playing is one of the things for which she is particularly noted. It was a pleasure to find two Chopin numbers on the program and a greater pleasure to hear them so charmingly played. After the wonderfully played nocturne and valse, the audience with insistent applauding demanded more. So she gave two exquisite things, a Chopin prelude and a Mendelssohn "Song Without Words."

### A Maurer Pupil Becomes Leading Violinist.

Pursuant of the new policy at Proctor's Fifth Avenue Theatre, New York, to make its orchestra one of the strong features of the programs, the management has engaged the services of Charles Bell as leading violinist. Mr.

Bell is considered one of the best men in his field. He is a pupil of H. W. Maurer.

### MARCIA VAN DRESSER SCORES

IN "TANNHÄUSER."

Press Praises Her Interpretation of Role of Elizabeth.

"Marcia van Dresser, gifted with a tone at once pure and pungent, made of Elizabeth a human figure"—thus did the Chicago Tribune characterize the work of Marcia van Dresser as the heroine in Wagner's "Tannhäuser." As a member of the Chicago Opera Association, Miss van Dresser is firmly establishing herself with the Chicago public as an operatic artist of the first rank. The Chicago Evening Post called her a "beautiful Elizabeth, and not merely the princess beautiful to the eye, but with a noble spirit shining out through her eyes and giving atmosphere to the scene. Her voice was lovely in quality . . . always pure in tone and true to the pitch. She had the feeling of the poem and made the meaning of it come out to us with a sincerity that was most appealing."

According to the Chicago Examiner, she "was the revelation of the evening. The perfection of her beauty



MARCIA VAN DRESSER.

and her voice carry to the farthest corner of the auditorium. Her voice is as near that ideal of Wagner, the 'youthful dramatic,' as one can come."

The Chicago Daily News speaks of her "pure and radiant beauty seldom seen on the score of opera." And further states, "it is a new dramatic soprano that we have acquired, a woman whose skill in tone production was equal to every severe demand made by the role of Elizabeth. . . . The soprano tones are of the clarity generally associated with the crystal and capable of being long sustained."

Equally worthy of quotation was this paragraph in the Chicago Evening Post: "Miss van Dresser was the incarnation of the saintly spirit of Elizabeth. It appears to have something in common with her natural temperament, or at least it gives one the impression of absolute sincerity, and the tone quality of her voice in the "Prayer" seemed like the outward expression of her inner feelings. It was warm in color, not with the fire of passion, but with the ardent aspiration of one who had done with the things of this world. Technically this is a very hard thing to do, for the phrases are so long and must be sustained with such surety while the accompaniment gives to the voice almost no support. The effect to the ear of the audience is of wonderfully delicate coloring, but for the artist it is trying. She did it beautifully, and went on her way with a poise of spirit and a grace of movement in perfect keeping with the feeling of the old tale."

Miss van Dresser also sang at a reception given recently at the Blackstone Hotel, Chicago, her magnetic personality and wonderful voice winning for her the triumphant acclaim of the enthusiastic audience. On January 11 Miss van Dresser will sing at a recital in New York, and on February 5 and 6 she will appear as soloist with the New York Symphony Orchestra.

### THEODORE SPIERING PLAYS IN SAGINAW CONCERT SERIES.

Violinist Offers Program of Excellence.

Saginaw, Mich., December 11, 1915.

The third and last concert of the series arranged by Mrs. T. M. Warren and Lou F. Olp took place in the ballroom of the Saginaw Canoe Club, Tuesday evening, December 7. A program of unusual excellence was presented by Theodore Spiering, violinist. From the first number, the E minor concerto by Nardini, through the Beethoven romance in G; the Brahms-Joachim "Two Hungarian Dances," Nos. 9 and 10; the exquisite "Slavonic Dance" of Dvorák-Kreisler; scherzo by Edwin Grasse (dedicated to Mr. Spiering); the Bach chaconne for violin alone, until the end of the Concertstück by Saint-Saëns, through the entire program, the audience appreciated the true musicianship and sincere art of this violinist. Mr. Spiering is no stranger to Saginaw music lovers, having appeared in this city several years ago both in solo recital, and with the Spiering String Quartet.

The piano accompaniments furnished by Maurice Eisner were convincing, sympathetic, and at all times admirable.

The series—a new venture for this city in subscription form—have been well received, and a second series is to be arranged in the spring under the same direction. Plans are being made for the use of a somewhat more pretentious concert hall.

### Dorothea North Modeled in Clay.



IMPRESSIONISTIC STATUETTE OF DOROTHEA NORTH.  
By Ruotolo, sculptor, of New York.

The accompanying picture is an impressionistic statuette of Dorothea North with her coat on her arm. It was modeled by Signor Ruotolo, the New York sculptor.

The Verona (N. J.) Choral Society is preparing for its first concert of the season to be held in the Verona Congregational Church some time in January.

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## AN INTERVIEW WITH MME. VALERI.

That an interview with Mme. Valeri, whose name has been so much connected with Mme. Matzenauer's latest successes, would prove extremely interesting has long been a foregone conclusion with this writer, but the distinguished teacher for one reason or another had always asked to be excused. She is well known to be an eminently practical teacher who does not believe in oratorical explanations on vocal subjects, which, she says, often generate a confusion in the mind of the student rather than to help him out of his difficulties. Now that she has been persuaded to talk, the *MUSICAL COURIER* takes pleasure in placing before the musical public some material that will furnish excellent food for thought. It is the direct result of many years of close and accurate observation and personal experience in examining and handling numberless cases of voices that have been temporarily or permanently injured by their incorrect use, and it seems that all her remarks are well worth a careful perusal.

### American Talent.

"It is not true," said Mme. Valeri in answer to a fire of questions put to her by the writer when she was seen last week at her studios in the Rockingham; "it is not true that Americans lack temperament and artistic atmosphere. They lack opportunity to demonstrate the admirable possibilities of their talent. That is all. Only a short time ago one was unable to notice on the American dramatic stage anything but almost amateurish efforts. I often went to see a play with the hope of finding some soul moving dramatic talent, but it usually only succeeded in making me smile. As soon as the money making possibilities of the movies were seen, a wonderful development rapidly came along. Aspirants plunged heart and soul into the new field, and in a few years America has turned out thousands of artists who, for the wonderful variety of types, for the naturalness of their acting and their facial expression, have long surpassed those of Europe. Every actor who appears in a film of American make is a real artist, no matter how little is the importance of his or her role. As you see," Mme. Valeri went on, "cheap drama has buried an enormous amount of American talent heretofore unknown to the world. It has proved highly remunerative and educational. Cheap opera will perform the same miracle. It will lead to the discovery of excellent material and to the development of great singers, besides paving the way to more complete and capable organizations, and later on to higher forms of music. The only thing the American lyric artist needs is opportunity, nothing else."

### Open Tones.

"Now, Madame, would you kindly give me your opinion on the habit of certain singers to sing with open tones?"

"I think that such a habit is largely responsible for the failure or for the shortness of the career of many artists whom nature has endowed with magnificent voices. It is true that this way of producing tones is sometimes very effective, especially when it is used before audiences who, in the expression of their own feelings as well as in the recognition of the artist's, have a certain tendency to exaggeration. But these big effects, while requiring tremendous efforts, do not reveal a refined taste on the part of those who indulge in them or on that of those who show delight in listening to them. The open tone is white and seriously endangers the security, balance and evenness of the voice, its purity and intonation. The voice gradually loses its timbre, its velvet, and soon becomes worn, particularly in the middle register, which is the one the singers use the most. Later on the entire range is affected, and the singer can produce his tones only through great and constant efforts that finally bring unsteadiness and tremolo. To sing with open tones is even worse than to sing with covered tones."

### Covered Tones.

"Do you mean by that, that you consider covered tones as absolutely intolerable?"

"I certainly do," replied Mme. Valeri. "Covered tones bring into play outside and inside muscles which should be in a perfect state of relaxation to secure a tone production free and natural. Covered tones affect the beauty of the voice and deprive it of its expressive power and color. No audience endowed with a discriminative sense for what I would call beauty-in-voice would ever tolerate such sounds."

The writer then asked Mme. Valeri whether she would be willing to say a few words concerning what she con-

siders the correct way of using the voice, to which she answered as follows:

"Vocal teachers should teach the production of closed and not covered tones. There is a great difference between the two, and still there are teachers and artists who often confound them."

"Is the discrimination difficult?"

"It is not, or at least should not be for people who profess to be adepts in the art of singing," was the quick reply. "The covered tone is an alteration of the natural voice made at the price of its quality. The closed tone increases the brilliancy and color of the voice as well as the efficiency of its carrying power. Any human being can at any time take a covered tone if he so desires. The closed tone is the product of a certain rule and can be acquired only gradually under the guidance of a competent teacher. One mistake rather common among teachers and singers, particularly sopranos, is that of 'raising' their voices by attacking the tone far above the front of the mouth, in the nasal cavity. Very often we hear sopranos attack low C or low D, for instance, where E or F should be attacked. Besides the fact that the sound so produced is always unpleasantly metallic, the development of volume and range of the voice is thus seriously interfered with. For this reason many voices that are criticized as having short ranges are merely incorrectly used. Of course, a soprano should not sing her low tones in the chest, but the habit of lightening the lower part of the voice with a view of facilitating the production of the high tones is perhaps the evil that is most responsible for the failure or for the troubles of many singers. Full low tones, when correctly placed, greatly help the ascent of the scale. This may seem paradoxical to superficial voice students, still it is a fact based on the laws of nature, and only facts and results account in art as well as in practical life."

### The Falsetto.

"Once the troubles are started," Mme. Valeri went on, "and one does not know how to stop them, then comes the necessity of resorting to tricks, as, for instance, the use of 'falsetto,' and when the singer reverts to that it is indeed a case of the remedy being worse than the evil itself."

"So you do not consider 'falsetto' a practice within the rules of 'bel canto,'" the writer observed.

"I do not," answered Mme. Valeri. "It is a trick to which tenors and sopranos—more often than other singers—resort when they experience difficulties in producing their highest tones, or in singing pianissimo with the true voice. The study of the falsetto and the different troubles that this habit causes is one of the most interesting. The tone is pale, thin and without resonance. The note sung in falsetto cannot be developed, and is never capable of any of those crescendo and decrescendo effects that can be made by the true voice. However, the discrimination between the falsetto and the real voice is not always easy and in female voices is sometimes very difficult. This is one of the thousand things that concern the voice which cannot be learned from books. The case of singers who use falsetto without knowing it, and who continually struggle against the effect without first locating the cause, is very common."

### The Correct Way to Sing.

"The only way to gain full control of the voice, conceded that one knows how to breathe to advantage, is to sing with the voice well forward. 'Avanti la voce; la voce non e mai abbastanza avanti' ('The voice forward; it never is enough forward') always says Alessandro Bonci, that voice master, who can sing in a recital twenty-four selections of different styles and languages, and arrive at the end of his program without his voice showing the least sign of fatigue. That," added Mme. Valeri, "is the only way that renders it possible to carry the head tones down, thus leaving in the resonance box enough room for the proper development of the range and volume of the voice, and to acquire color, ringing and expressive powers."

Then the writer importuned Mme. Valeri to give him a practical demonstration of her method. To this she acceded. "But," said she, "please do not call it my method. I did not invent it. It has been known for a great many years and is founded upon the laws of nature and common sense."

Mme. Valeri then seated herself at the piano and took what she called an open G. The tone was full and strong,

but was not particularly noticeable for quality and ease. Afterward she took a covered G, and this was stiff, monotonous, and decidedly non-appealing. Finally she sang the same note closed, and, as she phrased it, controlled in the front. This tone was really beautiful in color, rich, perfectly true, and apparently its emission did not require the least effort. She took again and again what she called a closed and controlled G, attacking it pianissimo, gradually swelling it up to a rich and round forte and vice versa, offering some admirable samples of crescendo and decrescendo effects. To give a practical idea of the close relation between the production of the tone and its carrying power she accompanied the writer to the waiting room, which is located some forty feet away from the music room, and then she again took the three G's successively in a different way, and much to my surprise I found that the open one that seemed so sonorous when I sat near the piano could not be heard in the waiting room half so well as the closed G which reached me in the most effective and appealing way.

### Nothing That Is Human Is Perfect.

"Bear in mind," Mme. Valeri said after the experiment was over, "that humanity can never be identified with perfection. An artist's stature shall be measured by the altogether rather than the details of his or her achievements. All singers, even the greatest, have been and are liable to shortcomings and limitations. For obvious reasons I will limit myself to mention artists of the past. The voice of Giuliano Gayarre (universally acknowledged as the greatest of all interpreters of Donizetti's tenor roles) was uneven and remarkably unbalanced. Stagno's voice was generally poor in quality except for a couple of notes with which he could instantly electrify the audience and bring it to his feet. Erminia Frezzolini, who at the request of Verdi himself impersonated most of the heroines of his early operas, had among her golden tones a couple that were decidedly copper or tin, and the voice of the great Malibran who, appearing as Norma at La Scala of Milan, in a single night was able to eclipse the fame of Pasta, for whom Bellini had written the famous role, is so described by Verdi in a letter to a Roman friend: 'Malibran's voice is not quite free from harshness and some of her upper tones are penetrating and shrill.' No, nothing that is human can be perfect; but much, a very great deal indeed, can be attained through serious, rational perseverance. One of the greatest tenors of our time told me once that he had experienced a great trouble in the passage from middle E to G (the hardest for the tenor), and that it had taken him two years to overcome completely the obstacle. As you see, there would have been no career, no honors, no fortune and practically no happiness for this great artist had he become discouraged and given up the struggle."

In leaving her studios the interviewer expressed to the distinguished teacher his satisfaction and thanks for the excellent material with which he had been provided through her knowledge and kindness. He told her that he expected that all that she had said could be of help or usefulness to students, artists and teachers.

"I hope so," she replied, "but do not forget that the art of singing cannot be learned from books, lectures, newspaper articles or interviews. Many people might appreciate the truth and usefulness of my remarks, and yet continue to sing covered or open or false tones, while believing that they are singing correctly. Books, lectures, newspaper articles and interviews, etc., in the very few cases in which they do not increase the chaos already existing in the vocal field might help to teach what one should do, but will never help a bit to learn how to do it."

And with this significant warning the very interesting conversation was concluded.

### Leandro Campanari to Move.

"I never let my pupils forget how long is the road to true art," said Leandro Campanari recently to a *MUSICAL COURIER* representative in San Francisco. No doubt his ability and his high principles are responsible for the large vocal class he has built up in San Francisco. Many teachers tell their pupils how quickly they may become artists. The Campanari viewpoint is the only correct and dignified one. He does not allow his young vocalists to appear publicly until they are ready for the ordeal.

The Campanari studio is one of the most spacious and beautiful in San Francisco, but the building in which it is situated is to be remodeled into smaller chambers and consequently Mr. Campanari will transfer his headquarters to the Scottish Rite Auditorium.

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**GODOWSKY AND HIS ART.****A Word of Appreciation.**

By Josef Hofmann.

[From the December number of Vanity Fair. Copyright, 1915, by the Vanity Fair Publishing Company, Inc. Reproduced by permission.]

A few days ago I was asked by a friend, why it is that "everybody loves Godowsky." I answered: "Because his character is as true as gold and his art as pure as crystal. Little wonder that every one that knows him and his art loves him."

With this happy combination of high personal and artistic qualities Godowsky exerts a strong influence upon his fellow-artists. I doubt if there are many pianists today that have not learned something from him; I know that I did, and I am thankful for it.

Before I met Godowsky I had the good fortune of associating with Rubinstein, who was also loved by all that knew him; yet I can scarcely imagine a greater contrast than exists (Rubinstein died 1894) between these two men, both in their personality and in their art. (Which, by the way, proves to me that in art as in life people may serve different Gods and still be holy.)

If Rubinstein, as an artist, was entirely suggestive and rather abstract, Godowsky is absolute and concrete. Which of these two tendencies in art is the greater depends upon the point of view. A hypnotist makes us see things and feel about them as he wants us to, while the scientist presents the things to us as in reality they are.

Another vital difference between Rubinstein's and Godowsky's art is that Rubinstein's great power of suggestiveness would convince even an average listener, while Godowsky requires a pianistic connoisseur for it. I use the term "pianistic connoisseur" intentionally, because Godowsky's art is entirely, intensely and exquisitely pianistic. He does not strive for orchestral or vocal effects; his art is always within the range of the piano, a range which he found large but still further augmented.

In my comparison I speak of Rubinstein as if he were still of this world, because he will never die in my memory.

If Chopin is regarded as the spirit of piano composition, Godowsky represents the spirit of pianistic expression, al-



Photo by Bain News Service.

LEOPOLD GODOWSKY.

though his art aims still higher, since he is not only a reproductive artist, but a creative one as well.

His transcriptions for the piano and his own piano compositions have beyond question enriched the idioms of the piano; with idioms which "we should not register with grammarians but with poets and orators."

Not only the popular, but sometimes even banal melodies and musical thoughts turn into poems of bewitching beauty when touched by his beautifying art. When we hear Godowsky play Johann Strauss' "Fledermaus," "Künstlerleben," "Wein," "Weib und Gesang," etc., we cannot help wondering whether Strauss himself ever dreamed of such beauties of harmony and of such dignity of polyphony as Godowsky imparts to them.

Though a small man in stature, Godowsky is a great master in his art.

**ALMA VOEDISCH BOOKS MANY DATES FOR JULIA CLAUSSEN.**

Well Known Contralto of Chicago in Demand in Many Sections of the Country.

Alma Voedisch, the energetic New York manager, formerly of Chicago, was in the latter city last week in behalf of several of her artists, at the head of which is Julia Claussen, the distinguished contralto. Through Miss Voedisch the following dates have been booked in the near future for Mme. Claussen:

January 10, Milwaukee, Wis., with Chicago Symphony Orchestra; January 27, joint recital in New York City with Albert Spalding; January 30, recital in Chicago, under the management of F. Wight Neumann; February 10, soloist in Minneapolis with Minneapolis Symphony Orchestra;



ALMA VOEDISCH.

February 11, soloist with Minneapolis Symphony Orchestra in St. Paul.

In February Mme. Claussen will go on the Eastern tour with the Minneapolis Orchestra and will sing in New York, Pittsburgh and Cleveland; also with the same organization in Chicago on March 7. On March 30 and April 1 Mme.



JULIA CLAUSSEN.

which have just been booked by Miss Voedisch for Mme. Claussen are in Madison, Wis., and Galesburg, Ill.

**Noted Artists Chosen for Freundschaft Society Program.**

The Freundschaft Society will give its annual concert and banquet at the clubroom of the society, Fifty-seventh street, New York, Friday evening December 24.

The artists who will appear on this occasion are: Leopold Godowsky, pianist; Anna Fitzu, soprano; Hugh Allan, baritone, and Mary Warfel, harpist.

**Jenny Dufau Postpones New York Recital.**

Owing to the fact that Jenny Dufau, the coloratura soprano, contracted a severe cold while on tour, it was necessary, as previously announced by the MUSICAL COURIER, for Miss Dufau to postpone her New York recital at Aeolian Hall, originally scheduled for December 10.

Miss Dufau will give her recital some time in January, the date to be announced later.



### ELEANOR HAZZARD PEACOCK GIVES PORT HURON AUDIENCE PLEASURE. Many Encores Demanded.

In the Fourth All Star Artists' Course, Eleanor Hazzard Peacock, soprano, assisted by Hildegard Brandegee, violinist, furnished the second number at the Majestic Theatre, Port Huron, Mich., Friday, December 10. Their numbers were: "Come Live With Me" (Minnetti), "Giunse Alfin Il Momento" recitative, and "Deh Vieni, Non Tardar" aria, from "Le Nozze di Figaro" (Mozart), "Three Fishers," "I've Been Roaming" (Old English), Eleanor Hazzard Peacock; prelude and allegro (Pugnani), and andante and finale (Lalo), from the "Symphonie Espagnole," Hildegard Brandegee; "Wo weilt er" (Liszt), "Die Forelle" (Schubert), "Auf dem Kirchhofe" (Brahms), "Elfenlied" (Hugo Wolf), "Suicidio," aria (Ponchielli), from "La Gioconda," Eleanor Hazzard Peacock; "At Sunset" (Burleigh), "Tambourin Chinois" and "Viennese Melody" (Kreisler), Gypsy airs (Sarasate), Hildegard Brandegee; "The Top," "The Clock," "Sleepy Song" (children's songs), "The Star" (Rogers), "One Fine Day" aria (Puccini), from "Madame Butterfly," Eleanor Hazzard Peacock; "Agnus Dei" (Bizet), "Frühlingslied" (Weil), songs with violin accompaniment, Eleanor Hazzard Peacock and Hildegard Brandegee. Alice Lydecker was at the piano.

It has been reported to the MUSICAL COURIER that at no time in the history of Port Huron has a concert caused wider comment. The program was exquisitely rendered, there being notable demonstrations at the end of each group, and although the program was rather long, the audience would not leave until the brilliant soprano had added several extra numbers.

The club's course consists of three events, Mrs. Peacock's program coming between that of the Cincinnati Symphony Orchestra and Florence Hinkle.

Berry Goulden gave a reception in honor of Mrs. Peacock following the concert, and this was attended by musicians and music lovers of Port Huron.

### Friedberg Artists Are Busy.

Carl Friedberg, pianist, just returned from a four weeks' Western tour, where he achieved sensational success, will be heard at the Metropolitan Opera House concert, January 2, when he will play the Beethoven "Emperor" concerto. Immediately after this date he will again leave for the Middle West. He returns the first week in February. His first and only New York recital will be given at Aeolian Hall, Monday afternoon, February 7. His manager has booked him already for a number of concerts, beginning the early part of October, 1916.

Rosina van Dyk, who entered the concert field again this season under Miss Friedberg's management, was engaged with the Springfield Symphony Orchestra, December 19. On December 26 she will be heard at the Metropolitan Opera House concert, and January 8 she is to make her first appearance in Buffalo with the Chromatic Club.

Wassily Besekirsky, Russian violinist, appeared in Washington and East Orange recently and is booked for concerts in Pinehurst, N. C.; Schenectady, N. Y., and Rochester. In February he will play with the Philadelphia and Portland orchestras, and a Canadian tour follows.

Claire Norden appeared with the California Society, New York, Tuesday, December 21.

Louise Day started on her concert tour through the State of New York, December 22, and will not return before the middle of January.

### Ernest Hutcheson Draws Overflowing House at His Brooklyn Recital.

Ernest Hutcheson's lecture-recital in the hall of the Brooklyn Institute of Arts and Sciences was so well attended last Wednesday evening, December 15, that scores of persons were unable to gain admission. It was an unusual sight for the MUSICAL COURIER representative to see so many persons turned away from a concert room on account of lack of standing room, and it certainly is a credit to the musical taste of the Brooklynites that a high class piano recital, devoid of anything sensational or ear tickling, should appeal so strongly to the Brooklyn public. If the recital received but scanty notice in the newspapers, the reason probably was that the reporters were put to so much inconvenience. Ernest Hutcheson deserves more attention.

### Rafael Navas Plays for Kansas Audience.

Salina, Kan., December 18, 1915.

The Spanish pianist, Rafael Navas, gave the following program before a large and enthusiastic audience at Salina, Kan., on Wednesday evening, December 15. The program was as follows: Sonata, A major, Scarlatti; aria and vari-

ations, Handel; prelude, C sharp minor, Bach; sonata, D major, Haydn; "Träumerei," "Warum?" "Nachstück" and "The Eagle," Schumann; "Scotch Poem" and concert etude, MacDowell; etude, op. 25, No. 7, preludes, G major, E flat minor and D flat, and polonaise, op. 26, Chopin; "The Nightingale," "Liebesträume," etude d'execution transcendente, No. 10, Liszt.

### MME. BRIDEWELL'S SONG RECITAL.

Contralto Displays Versatility in Program of Four Languages.

Carrie Bridewell, contralto, formerly a member of the Metropolitan Opera Company, sang a program of songs in Italian, German, English and French at her New York recital, on the afternoon of Tuesday, December 14.

Mme. Bridewell is favorably known as a concert singer as well as an interpreter of operatic roles and she was therefore well received. The rich, mellow, deep tones of her lower register by their lovely quality and skilful guidance did not fail again to impress. The higher voice is meritorious also through a wide range. It is not always that the big dramatic contralto adapts itself well to the lightly arch and pliant demands. Mme. Bridewell, however, was able to present a versatile program, in that she is in no way limited in style. Commendable diction in each language afforded particular joy to her artistic delivery.

Flowers bestowed in abundance, also a "bird in a gilded cage," together with much applause, were sufficient testimonials to Mme. Bridewell's popularity with her Aeolian Hall audience.

Alberto Bimboni was at the piano.

Her program follows: "Vezzosity e care," Andrea Falconieri; "Aria di Filaura," Marco Cesti; "Due Rispetti Modern," Wolf-Ferrari; "Nacht und Träume," Schubert; "Lachen und Weinen," Schubert; "Der Todt das ist die Kühle Nacht," Brahms; "Lied des Harfenmädchens," Eugene Haile; "Ich Glaube Lieber Schatz," Max Reger; "Once at the Angelus," Arthur Foote; "Roses in Winter," Arthur Foote; "When the Misty Shadows Glide," Carpenter; "The Star," Rogers; "En Barque," G. Pierné; "Adieu Petit," Massenet; "L'anneau d'Argent," Chaminade; "Le Soir," A. Thomas; "Les Pappillons," E. Chausson.

### HELEN DE WITT JACOBS AT HIPPODROME CONCERT.

Young Violinist Splendidly Received.

Helen de Witt Jacobs, the young American violinist, scored a decided success on Sunday evening, December 12, at the New York Hippodrome, where she appeared with Sousa and his band, and Emmy Destinn.

Miss Jacobs gave a brilliant rendition of Wieniawski's difficult "Faust" fantasia, and responded with an encore, playing "Zapateado" by Sarasate.

Miss Jacobs, who studied with Leopold Auer, returned from Europe shortly after the outbreak of the war, and has appeared several times in concerts in New York and elsewhere.

Last summer she appeared as soloist with Sousa and his band at Willow Grove, Philadelphia. Her success at that time was so pronounced that Mr. Sousa engaged her to appear at the New York Hippodrome.

### Mrs. Lawson's Engagements.

Among the recent engagements of Francesca Kaspar Lawson, soprano, may be mentioned an appearance with the Harmonie Society of Baltimore, Md., on November 30; December 1 at Jenkintown, Pa.; December 2 at South Bethlehem, Pa.; December 7 at Basic City, Va.; December 10 at Hartsville, S. C.; December 12 at Birmingham, Ala., and December 13 at Forsyth, Ga. Mrs. Lawson's popularity in the South is steadily growing, due no doubt to the beauty and purity of her voice and her unusually charming personality.

### Sawyer Artists' Recitals.

These are busy days at the offices of Antonia Sawyer, the New York concert manager. During the month of January five of her artists are scheduled for New York recitals. They are the following: Katharine Goodson, January 6; George Harris, tenor, January 20; Percy Grainger, January 24; Louis Graveure, January 25; Grace Whistler, January 29.

### Margaret Keyes to Sing in Boston.

Margaret Keyes, contralto, has been engaged to sing with the Handel and Haydn Society of Boston, December 27. Other dates booked for this artist, include the cities of Detroit, Philadelphia, Syracuse, Providence and New York.

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## GRAINGER AND GRAVEURE FURNISH HAARLEM PHILHARMONIC PROGRAM.

Second Musicales of Season Brings Out Splendid Attendance.

For its second musicale this season, Thursday afternoon, December 16, the Haarlem Philharmonic Society of the City of New York, Mrs. Judson Grenoud Wells, president, listened to a program furnished by Percy Grainger, composer-pianist, and Louis Graveure, baritone.

Mr. Grainger opened this with four numbers, two of Chopin, an octave study in B minor, op. 25, No. 10, and "Posthumous" study in A flat, and two by himself, the "Irish Tune from County Derry" and "Shepherd's Hey" (English Morris dance tune). For his second group he was heard in Schumann's romance in F sharp, Claude Debussy's toccata in C sharp minor, Stanford-Grainger's "The Leprechaun's Dance" (No. 3 of "Four Irish Dances") and the march-jig, "Maguire's Kick" (No. 1 of Four Irish Dances).

Mr. Grainger has already an enviable reputation in New York, as well as abroad, for his expert pianism. Before the Haarlem Philharmonic ladies his readings were, as usual, clear cut, his digital enunciation clear, his phrasing and rhythm strongly marked and throughout he created the proper atmosphere no matter what the tonal picture. Contrasts were splendidly brought out both in the arrangement and in the delivery of his numbers. Encores of necessity were forthcoming and Mr. Grainger was markedly appreciated by the society.

The baritone soloist was Louis Graveure, who sang in French and English. The French numbers were given beautiful expression, through clearness of diction, richly pleasing tones and eloquence of delivery. They were as follows: "Vision Fugitive," from "Herodiade" (Masse-net); "A Toi" (Bemberg); "Les Cygnes" (Hahn); "Il Neige" (Bemberg); "Aime Moi" (Bemberg). In English Ronald's "O Lovely Night" with delicate touch, and Arnold's "Flow Thou Regal Purple Stream," given with telling expression, pleased particularly. In place of the scheduled "Pleading," by Elgar, and "Life and Death," by Coleridge-Taylor, Mr. Graveure substituted other numbers. Both artists were obliged to respond to encores.

In Francis Moore Mr. Graveure had a most reliable and sympathetic accompanist.

Mrs. Everett Menzies Raynor, the first vice-president of the society, and the following ladies received at the reception preceding the formal program: Mrs. Frank Deacon, Mrs. H. W. Booth, Mrs. J. H. Alvarez, Mrs. G. E. Hamlin, Mrs. John H. Jones, Mrs. Samuel E. Field, Mrs. F. G. Gude, Mrs. Jacob E. McMichael, Mrs. William P. Horton, Mrs. J. N. Henriques, Mrs. Asa J. Scott, Mrs. David Cromwell, Mrs. John Bussing Haskin, Mrs. Case Edwards, Mrs. G. H. Leggett, Mrs. Frederick McCutcheon, Mrs. Elwin K. Stewart and Mrs. Lewis Taylor Knox.

Carrying arm bouquets of the Christmas flower, poinsetta, the following youthful matrons, all brides of this season, acted as ushers: Mrs. Archibald Sharp, Mrs. Hugh T. Porter, Mrs. M. J. Dyson, Jr., Mrs. Harold VanKleeck.

Although this is the season of the holiday shopping rush a large number of the society members were present.

**Arnolde Stephenson in Egypt.**

This interesting and unusual snapshot shows Arnolde Stephenson, the well known American mezzo-soprano of Paris (profiled figure in the center foreground) on the



ARNOLDE STEPHENSON ON THE NILE,  
Terrace, Grand Hotel Luxor, Egypt.

terrace at the edge of the Nile before the Grand Hotel, Luxor, Egypt.

Miss Stephenson enjoys the distinction of being one of the few artists who have appeared professionally in Egypt, having sung in three recitals at various times in that country with her usual unvarying success.

Miss Stephenson will return to her native country for her first appearance in an extensive series of recitals in the season 1916-17.

**Katharine Goodson's Entire Sonata Program.**

For her second recital in Aeolian Hall, New York, Thursday afternoon, January 6, Katharine Goodson, pianist, will give an entire sonata program. It will include the

Mozart sonata in A major, the C sharp minor sonata by Beethoven, the Brahms F minor sonata, op. 5, and the Beethoven A flat sonata.

**ALBERT SPALDING'S WIDE ACTIVITIES.**

To Give Sonata Recital, Play at the Metropolitan, and Tour Cuba and Florida.

Few joint recitals in New York City this season will attract more attention than the one to be given by Albert Spalding, the violinist, and Arthur Whiting, pianist, who are to appear in a concert of chamber music for violin and harpsichord, and piano and violin, on Thursday afternoon, December 30, in the Punch and Judy Theatre, on Forty-ninth street.

The program will include the E major sonata and sonata in D minor by Arcangelo Corelli, the Mozart sonata in G major, and the Brahms sonata in D minor.

Immediately after this concert, Mr. Spalding and his assisting artist, Mme. Loretta Del Vallé, will leave for Havana, Cuba, where they will be heard in all the leading cities on the island. Before returning to New York they will appear also at a number of leading resorts in Florida. Mr. Spalding will be one of the three violinists to play at the Metropolitan Opera House this season. His appearance there takes place Sunday evening, February 13, 1916.

**Grace Rihelddaffer Conquers the Northwest.**

Grace Rihelddaffer, the indefatigable soprano, is at present on tour in the far Northwest. From various points in Oregon and Montana come enthusiastic reports of her splendid singing and of the cordiality with which she is being received everywhere.

At Salem, Ore., where Mme. Rihelddaffer appeared on November 29, the management stated that it was the largest audience of paid admissions ever assembled there. Wherever she has appeared she has been greeted by capacity houses.

On December 1 she was the soloist with the Ad Club of Portland and won a unique success. On December 8 she appeared before a crowded auditorium at Missoula, Mont., under the auspices of the concert committee of which L. L. Bulen is chairman. Roy Edwards, secretary of the Portland Ad Club, sent the following telegram to Chairman Bulen: "Mme. Rihelddaffer sang at Ad Club luncheon here today. Given biggest ovation ever accorded any singer in Portland."

On December 10 she was heard in Bozeman, Mont., winning the praise of all. The following from the Bozeman Daily Chronicle, refers to the concert: "Mme. Rihelddaffer fully demonstrated her right to the title 'great' by her wonderful voice and absolute control of it. She presents a striking stage appearance and carries her audience with her in her every mood. Her pianissimo high tones were clear as crystal and yet sweet, almost to poignancy. Her range is remarkable."

**Michigan Central State Normal School Musical Events.**

"The Messiah" was presented by the Normal Chorus and the Normal Orchestra, G. E. Knapp conductor; Hazel Everingham, pianist, of the Central State Normal School, Mount Pleasant, Mich., C. T. Gawn, president. The soloists were: Lora Withers, soprano; Melissa Segrist-Knapp, contralto; William J. Cooper, tenor, and Hugh C. Dickerson, bass. This was given on Thursday evening, December 16, in Normal Hall.

December 7, under the auspices of the department of music, a recital was given by the faculty. This included the "Pagliacci" prelude (Leoncavallo), G. E. Knapp; the Chopin ballade, in G minor, Hazel Everingham, and the concerto in A minor (De Beriot), Bronislaus Blinstrub.

Pupils of the above faculty members were heard in recital, November 30, in Normal Hall. Those participating were: Marian Pullen, Bernard Woodruff, Agnes Hansen, Bertha Graham, Lulu Slocum, H. J. Gallagher, Arthur Cooper, Kenneth Burdick, Gaila Follette, Aletha Taylor, Verna Vedder, Elizabeth Kelley, Mary Ruth Doughty, Georgia Call, Helen Case, Lucille Cobb, Amanda Burch and Dr. Burch, Helen Vowles and Mervyn Ash.

**Mrs. MacDowell on Tour.**

Mrs. MacDowell, widow of America's best known composer, is giving her annual lecture-recitals throughout the country and everywhere meeting with pronounced favor. Recently her success in Atlanta, Ga., was so marked that she was booked at once for a return engagement, to take place within the month. In the same city she is also to be an honor guest at the dedication of a memorial to Joel Chandler Harris, of "Uncle Remus" fame. Mrs. MacDowell will give her late husband's copies of the "Remus" book (especially beloved by him) used by him as subject matter for two little pieces which Mrs. MacDowell has been asked to play.



# THE PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, *Conductor*

## WESTERN TOUR NOVEMBER-DECEMBER 1915

*The Philadelphia orchestra, on this tour, was given a critical reception such as has rarely been accorded any symphonic organization. Since the newspaper comments, for eight concerts, totaled over 20,000 words, entirely commendatory, it is manifestly impossible to reprint all of the notices.*

### DETROIT

"Many Wagner programs had previously been given in Detroit, but none of them, not even the historic one by the Boston Symphony Orchestra under Max Fiedler, ever commanded more sustained and intense interest. Today it is a band of which any city in the country might be proud. It responds promptly and with surety to all its conductor's commands. Its balance is true, its strings are finer in quality and more striking in their clarity than ever before."—FREE PRESS.

### CLEVELAND

"It was a splendid performance, and well deserved all the applause it received. The orchestra was on its mettle and played with rich, persuasive tone, well rounded phrasing, and, when the occasion demanded, with great brilliancy."—PLAIN DEALER.

"Last night he gave a reading of the Brahms symphony that would have pleased the old master who wrote it. While much unlike the first symphony, it is a big composition, even bigger on account of its clearness, where the other is vague. Stokowski penetrated beneath the composer's intentions and deftly communicated them to the audience."—LEADER.

"The Philadelphia orchestra never played better than at this concert. There was technical brilliancy with a manifest substructure of tonal and dynamic blend and coloring."—PRESS.

"... were wildly acclaimed by an audience whose wisdom was equal to its enthusiasm. Stokowski, who is at least the peer of any director who comes this way with visiting orchestras; with the possible exception of one, played 'The Bartered Bride' overture, the Brahms second symphony, and the Ivanow 'Sketches from the Caucasus' in a manner that gave every evidence that his already great powers are capable of still further development."—NEWS.

"The orchestra stands in the rank of the best."—WAECHTER UND ANZEIGER.

### OBERLIN

"To hear the epitome of this marvelous work, superbly rendered as it was under the masterly baton of Mr. Stokowski, must be reckoned one of the great events in the musical history of Oberlin. It would be the thing least appropriate, while under the spell of the music he so magnificently interpreted, to speak at length in praise of Mr. Stokowski's splendid qualities as a conductor—qualities which, with each appearance here, become more clear and striking. What those to whom he has again so superbly revealed this surpassing vision of beauty would gladly do, is to express, however imperfectly and inadequately, something of their deep gratitude and profound admiration."—REVIEW.

### COLUMBUS

"A concert like the one given Tuesday night in Memorial Hall by the Philadelphia Symphony Orchestra is the very nectar and ambrosia of life to real music lovers. An orchestral concert to compare with it has not been given in Columbus since the Boston orchestra played here three years ago."—CITIZEN.

"Rarely has a Columbus audience displayed such unbounded enthusiasm as was given Mr. Stokowski and his band of players last night. The entire concert was one of the very best exhibitions of orchestral playing ever heard in this city."—THE OHIO STATE JOURNAL.

"Such enthusiasm has not been manifested at a symphony concert in the past five years in Columbus as was showered upon Leopold Stokowski and his Philadelphia orchestra last night at Memorial Hall."—EVENING DISPATCH.

### BUFFALO

"The full orchestral tone is of great beauty and warmth and typifies the general perfection of the separate choirs."—EXPRESS.

"The concert will stand out as a red letter one."—COURIER.

"The orchestra excites the greatest admiration."—COMMERCIAL.

"The demonstration of appreciation was unusual in its fervency."—EVENING TIMES.

"This was one of the best concerts ever given here."—ENQUIRER.

### DAYTON

"With such a splendid assemblage of artists, as one felt instinctively every member of the orchestra to be, Stokowski was given the opportunity to display to the fullest extent his wonderful gift as a director of unusual ability."—EVENING HERALD.

"Monday evening Dayton welcomed Stokowski again. This time the virtuoso conductor led the Philadelphia Symphony Orchestra, which was heard for the first time in this city, but judging from the sentiment of the vast audience which packed Memorial Hall to the doors Dayton will in the future be included in its annual western tour."—JOURNAL.

"The playing of the orchestra proves a model of smoothness, finish and spirit; each number was presented with a dignity, breadth and real certainty of poetic understanding—every tone reflecting the ability of the director."—DAILY NEWS.

### JAMESTOWN

"They possess to an unusual degree those items of precision of attack, unanimity, balance, and, in addition to those, a vehement incisiveness of fire. The strings were silkily rich and opulent."—MORNING POST.

"The last evening appearance of the justly celebrated Philadelphia Orchestra at the Samuels Opera House was assuredly one of the musical events in the annals of Jamestown."—EVENING NEWS.

"Jamestown reached the high water mark of visible and tangible musical appreciation last night. Never in the knowledge of the writer has a superior musical attraction appeared here."—EVENING JOURNAL.

ARTHUR JUDSON  
*Manager*

LOUIS A. MATTSON  
*Assistant Manager*

Offices:  
1314 Pennsylvania Building  
Philadelphia

### YPSILANTI

"The Philadelphia Orchestra, conducted by Leopold Stokowski, entranced the large audience which heard their program at Pease Auditorium, Wednesday evening."—PRESS.

"The orchestra is truly worthy of its sensational success—its playing is marked by a finish and discrimination that allows great freedom and vividness of rendering, a spirit that includes amazing technic, but is creative in quality."—RECORD.

### MARGUERITE DUNLAP HEARD TO ADVANTAGE WITH BANKS' GLEE CLUB.

Popular Contralto a Valuable Assisting Soloist with New York's Excellent Male Choral Organization.

Carnegie Hall, New York, looked more than usually festive and resplendent with the fashionably dressed audience that filled the great auditorium last Saturday evening, December 18, to hear the New York Banks' Glee Club. From the appearance of the audience one might think that the concert was more of a social than a musical affair, but the singing of the glee club showed that the concert was primarily a musical entertainment.

Even if the choral singing had been rough and amateurish, which it decidedly was not, the *MUSICAL COURIER* could only praise an organization which has for its object the cultivation of music and the fostering of good fellowship among a great number of busy men who otherwise might never get acquainted with each other.

As it happens, however, the club has a musical director, H. R. Humphries, who can make these amateur choristers sing with a rhythmical energy, unanimity of phrasing and expression, great variety of nuance and a clearness of diction that many a professional operatic chorus might well envy. The prolonged and vigorous applause of the audience was thoroughly deserved. Dudley Buck's setting of Longfellow's "Paul Revere's Ride" was the most exacting number on the program and the one which above all others showed what excellent work this male glee club can do when ably directed by a musician of character and experience. Dudley Buck, of course, knew that "The Star Spangled Banner," which is so deftly woven into the warp and woof of this composition, was not in existence in 1775—at least in its present form—and did not become recognized by the nation for fifty years after Key wrote his famous verses during the war of 1812-14. Musically, however, the cantata is a masterpiece, and its chronological peculiarities may be ignored. The incidental solos were acceptably sung by Percy Richards and George Warren Reardon.

But the bright, particular star of the evening—so to speak—was Marguerite Dunlap. She shone above the musical horizon like a radiant Venus, eclipsing a galaxy of distant Jupiters and Saturns. Against the sober background of a male chorus dressed, like Hamlet, in customary suits of solemn black, her exhilarating colors were a joy to the eye. And her voice, too, was as welcome as that of Brünhilde awaking at the end of the "Siegfried" drama, after a whole evening of male declamation.

But Marguerite Dunlap needed no specially favorable conditions. A voice as musically sympathetic as hers would have made the same impression on her hearers anywhere. She sang with the truest expression, with brilliancy, with dramatic force and exultation, and with ingenuous charm in dialect as the various songs demanded.

Miss Dunlap's numbers on the printed program were: "Invocation to Eros," by Kursteiner; "The Star" and "Wind Song," by James H. Rogers; "The Nightingale Has a Lyre of Gold," by Landon Ronald; "Old Folks at Home," by Foster. She also sang a number of extra songs.

Goldman's orchestra likewise contributed to the evening's musical entertainment.

### Mr. and Mrs. Theodore Spiering Entertain Woman's Orchestral Club.

Members of the Woman's Orchestral Club were entertained by Mr. and Mrs. Theodore Spiering on Sunday, December 19, at their home, 2 West Eighty-eighth street, New York. A few of Mr. Spiering's artist-pupils were heard in the following program: Concerto F sharp minor (Vieuxtemps), Abram Konewsky; concerto for four violins (Maurer), Mary Gailey, Madelin McGuigan, Caroline Powers and Jean Stockwall; concerto, A major (Saint-Saëns), Emanuel Goldberg.

Later in the evening Mr. Spiering played a group of solos and together with Herbert Dittler the Bach double concerto. Mme. Mariska-Aldrich sang a set of Spiering songs. Maurice Eisner, as usual, proved a worthy accompanist. There were about eighty guests present, comprising the members of the orchestral club and Mr. Spiering's private class.

### Lucy Gates Sings Again at Springfield.

Four times within a year is the record Lucy Gates has set for concert appearances in Springfield, Mass. This delightful artist, whose charming personality is coupled with a soprano voice of great beauty and clarity, sang at Springfield on December 12 before an audience of over 3,000 persons. Miss Gates presented a varied program and completely won her audience with her delightful singing of many request numbers, most of these serving as

encores. Following the concert, she was given a most cordial reception. There is no need to speak of her position as a favorite singer in this New England city except to say that her popularity is steadily increasing.

### ENRIQUE GRANADOS AND HIS OPERA "GOYESCAS."

Interesting Facts About the Spanish Composer Whose Novelty is Soon to Be Brought Out by the Metropolitan Opera Company.

As briefly announced in last week's *MUSICAL COURIER*, Enrique Granados, the distinguished contemporary Spanish composer, arrived on the steamship Montevideo, accompanied by Señora Granados and Fernando Peripuet, the librettist of his opera, "Goyescas," which is to be an early novelty at the Metropolitan Opera House.

Up to two or three years ago, the names of Granados was almost unknown in this country. Ernest Schelling, the pianist, was the first to play some of his works here and,



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E. GRANADOS AND WIFE.

after him, several other pianists have taken them up. His muse appears to be very sturdy and full of vitality. He will remain here to superintend the rehearsals for the first performance of his opera, the date for which is not yet determined upon.

His full name is Enrique Granados y Campina. He is the foremost member of the modern nationalistic Spanish school of composition, and was born in Lerida, Catalonia, July 27, 1867. He studied with Pujol (piano), and Felipe Pedrell (composition) at the Madrid Conservatory, 1884-1887, and later with Charles de Bériot (violin), in Paris.

"Maria del Carmen," his piquant operetta, performed in 1898 in Madrid, laid the foundation of his reputation, and its success in the Spanish metropolis was speedily duplicated in Valencia, Barcelona, and other cities. Fragments of a second opera, "Folletto," were successfully performed in Barcelona in 1903. Among his other works are art songs to texts by the poet Apeles Mestres, Galician folk songs, two symphonic poems for orchestra, a piano trio, a string quartet, and various books of piano music, Danzas españolas, Cantos de la juventud, Valses poeticos, Estudios expresivos, Marchas militares, etc.

As yet the compositions of Granados have been performed so little here, that there has been scant opportunity to judge them. One can not do better than quote the well known and distinguished critic, Maurice Touchard.

"His 'Goyescas' (the piano sketches) are fashioned with supreme richness and delicacy of detail. The effect of these scenes after nature, in Goya's manner, is enhanced by their national accent and color. They represent musical impressionism at its best." It is this lyric drama "Goyescas," written to a book by Fernando Peripuet, and founded on incidents in the life of the adventurous Spanish painter Goya, which is soon to be brought out at the Metropolitan Opera House, the first Spanish opera ever presented in Spanish, on that stage. Its production at the Paris Opéra was prevented by the outbreak of the war. Since Ernest Schelling has given the American public a foretaste of the beauties of the score in the piano excerpts he played here last season, the artistic triumph of the work has been placed beyond a doubt. And its success will be deserved, for, in the words of Henri Collet, "Granados is a wonderfully temperamental musician, one of the most distinctive artistic figures known to the modern world of music, because of his honesty of interpretation, his emotional feeling, and his enthusiasm."

The plot culminates in a tragedy. Pride, jealousy, love, and caste alternate in a series of scenes rendered doubly picturesque by the Spanish setting given them by the librettist. The chief characters are: Rosario, a highborn lady (soprano); Fernando, a young officer, her lover (tenor); Paquiro, a toreador (baritone); Pepa, a young girl of the people, Paquiro's sweetheart (mezzo).

"From the first, Granados proves his ability for part writing. Throughout the opera he obtains magnificent and original effects by the use of the chorus, which he frequently employs as a rhythmic accompaniment to enhance the swing of Spanish dances such as in the case of the "Fandango" in the second tableau. The chorus, at times, carries on running commentary on the action on the stage, both novel and pleasing in effect. The orchestration is brilliant and modern in treatment. Particularly attractive is the intermezzo. Conspicuous for their melodic beauty are the aria of Rosario and the duet between Rosario and Fernando in the third tableau. The work teems with spontaneous melody and rhythmical vigor. It is a Spanish music vastly different in character and originality from the accepted conventional variety."

### A DISTINGUISHED GROUP.



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Left to right: Arturo Toscanini, the noted opera conductor; William J. Guard, press representative of the Metropolitan Opera Company; the late Algernon St. John-Brenon, music and dramatic critic of the New York Morning Telegraph, whose untimely death is sincerely mourned, and Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company.



## NEW YORK CRITICS PRAISE EMILY GRESSER.

## Gifted Violinist to Make American Tour.

Following the recent New York recital of Emily Gresser, artist-pupil of Sam Franko, the metropolitan newspapers were most flattering in their notices of the gifted violinist's achievements, and their opinions were not only unanimous in praise, but also coincided with the estimates of musical reviewers in other European and American cities where Miss Gresser has appeared.

Extracts from the New York criticisms of last week are as follows:

Miss Gresser's tone is "rich, full, satisfying," her intonation well nigh impeccable, not only in double stops, but in harmonics, and her interpretation that of an artist.—Evening Post.

Miss Gresser played with a fine sense of rhythm, a smooth tone and not a little dash.—The Tribune.

She plays with assurance and without stage mannerisms.—Herald.

Miss Gresser is young, but her technic is that of a mature musician; her tone is smooth and of lovely quality, and her readings show a lofty taste and commendable style.—American.

Miss Gresser produces a lovely tone and her technic is admirable; but better than that, she has rare sensibility and interpretative ability of a high order.—Evening World.

We admired her light, free, elastic bowing, the accurate development of the left hand, a really splendid legato, and a flawless technic in double stopping.—Staats-Zeitung.

Miss Gresser is a talented player of both charm and interest and plays with warmth of temperament and lovely sentiment.—Sun.

Miss Gresser draws a large and expressive tone from the strings and shows unusual poise, musicianship and sense of style.—Press.

Miss Gresser expects her season to fill rapidly with engagements, as there is real demand for her services, much interest having been manifested in her artistic career since



EMILY GRESSER.

her brilliant Berlin debut, about which the MUSICAL COURIER reported fully at the time.

For her current American concert tour Miss Gresser's management is in the hands of the Wolfsohn Bureau, 1 West Thirty-fourth street, New York City.

## Fabbri Meets with Success in Arkansas.

Giuseppe Fabbri returned recently from a tour in the South, meeting everywhere with his customary success. The following is the review of his concert in Little Rock, Ark.:

Giuseppe Fabbri delighted a large audience at the Christian Temple last night, when he appeared in recital for the second time in Little Rock, the last time being at the music festival in April of last year. Last night's recital was under the auspices of the Musical Coterie, it being the second event of the artists' course. What the Gazette said of the wonderful technic and expression on the occasion of his former visit can only be repeated with emphasis. His audience was most enthusiastic, and had it had its way the program would have been doubled, since every number was received with a demand for an encore—but, of course, it was out of the question to respond to all. In so good a program it is difficult to single out one number and say "This was the best." As a matter of fact, they were all so excellent that to particularize would likely be to differ with many of his admirers, but probably the number most enjoyed, judging from the applause, was the Chopin sonata in B flat minor, op. 35.—Arkansas Gazette.

## Music at Converse College.

The school of music, Converse College, Spartanburg, S. C., is evidently very much alive. Edmon Morris, the Dean, has favored the MUSICAL COURIER with the program of the Christmas recital. A long list of attractive

numbers by standard composers was participated in by no less than twenty different pupils.

On Monday evening, January 10, the third concert of the Converse College winter series will be held—a piano recital by Germaine Schnitzer.

## INTERESTING LECTURES AT ST. JOHN.

Afternoon Series Deal With Music of European Peoples—Well Constructed Programs Presented by Competent Talent—Boston Organist in Recital.

St. John, N. B., December 13, 1915.

There has been a series of afternoon lectures before the Ladies' Association of the Natural History Society dealing with the music of the European peoples. The last two of the season were on the music of Russia and the oratorio. The first afternoon an excellent paper on "The Music of Russia" was read by William C. Bowden, who gave several violin solos to illustrate his lecture. Mr. Bowden also dealt with the early stages of Russian music, as well as with modern music, and in conclusion appealed for better support for music in St. John, and that the stress of war times might not be allowed to overshadow it.

Pauline Beidermann was in charge of the latter part of the program, and selections from the works of Tschai-kow-

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THE HOTEL BILTMORE begins to announce a series of eight Morning Musicales to be given at eleven o'clock on the following dates, during Season 1915-1916.

November 5	December 3	January 14	February 11
November 19	December 17	January 28	February 25

## Artists Engaged Are As Follows:

FRANCES ALDA	GIOVANNI MARTINELLI
HUGH ALLAN	MME. MELBA
LUCREZIA BORI	MARGARETE OBER
CLARENCE BIRD	ROSA OLITZKA
ENRICO CARUSO	LUCILE ORRELL
MISCHA ELMAN	IGNACE PADEREWSKI
GERALDINE FARRAR	MARIE RAPPOLO
ANNA FITZIU	ANTONIO SCOTTI
MABEL GARRISON	LOUIS SIEGEL
LEOPOLD GODOWSKY	ANDREAS DE SEGUROLA
ROSINA GALLI	ALBERT SPALDING
JOSEF HOFMANN	ADA SASSOLI
LOUISE HOMER	ANDRE TOURET
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Orders for seats and boxes may now be sent (accompanied by check) to MR. R. E. JOHNSTON, 1451 Broadway and tickets will be forwarded by return mail. Tickets on sale at Biltmore Box Office during the week of each concert.

KNABE PIANO USED

sky, Rachmaninoff and César Cui were given by the following: Louise Knight, Pauline Beidermann, Dorothy Bayard, R. B. Skelton and Thomas Guy. Miss Bayard did good work as accompanist.

The closing lecture on "The Oratorio" was given by Mrs. John Sealy, who explained its origin from the ancient plain song and mystery play, from the time when Palestrina was given the task of sifting from the music which had become degenerate all that was irreverent and meaningless, and preserving the free and significant and tracing its development through the works of the great musicians of many nations.

The rest of the program consisted of solos from the oratorios by Mrs. A. Pierce Crockett, Mrs. A. E. Logie, Mrs. James Griffith and Louise Knight.

A small orchestra, composed of Mrs. Gunn, Mrs. Mac-michael, Miss Wilson, Miss Hea, Miss McArthur and Miss Lynch, did some nice work in the following selections from Handel: Chorale, "A Safe Stronghold" and "Oh, Sacred Head" and the "Pastoral" symphony from "The Messiah," the latter being particularly well played. Many splendid lantern slides were also shown.

## BOSTON ORGANIST IN RECITAL.

A delightful organ recital was given, November 22, in Centenary Church, by W. Lynnwood Farnam, organist of Emmanuel Church, Boston. Mr. Farnam was assisted by Helen Wetmore Newman, soprano. Although Mr. Farnam is one of the younger Canadian organists, he has already placed himself in the very front rank as soloist. The program showed diversity of style and was played entirely from memory. Mrs. Newman contributed two numbers, "Hear Ye, Israel," from Mendelssohn's "Elijah," and "Turn Thee Unto Me," from Costa's "Eli." Alice G. Hea, organist of Centenary, accompanied Mrs. Newman in her solos.

A. L. L.

## Mr. and Mrs. Francis MacLennan Returning to Europe.

The accompanying picture shows Wilhelmina Mary (Wilma) and Thomas John (Jack), who are awaiting the return of their mother and father, Florence Easton (Mrs. MacLennan) and Francis MacLennan, to Europe after a separation of over eight weeks. Thomas John is nine and



WAITING FOR THEIR PARENTS.

Wilhelmina Mary (Wilma) and Thomas John (Jack) MacLennan.

a half years old and is attending school in Switzerland. Wilma is four years old.

The MacLennans, who appeared in Chicago with the Opera Association in Wagnerian roles, are on their way back to Germany, being booked for operatic appearances in Hamburg.

## Wolle's Impromptu Recital.

Dr. J. Fred Wolle gave an impromptu recital in Syracuse, N. Y., recently which the Post-Standard, November 10, described as follows:

"Dr. J. Fred Wolle, organist, of Bethlehem, Pa., and one of the leading exponents of Bach in America, who will dedicate the new organ at St. Paul's Church with a recital this evening, gave a five and one-half hours' concert yesterday morning.

"The recital began at midnight and the last notes died away at exactly 5.30 o'clock in the morning, when Dr. Wolle left the church, went to his hotel for breakfast and then got into bed as the dawn was breaking.

"The audience numbered one, a sleek gray cat, the official rat catcher of the buildings in this block of East Fayette street, which found its way into the church about half an hour after the concert started.

"Although it is not on record, it is understood that about a dozen men, taxicab drivers and employees of all night establishments near the church, heard the notes of the organ, gazed apprehensively at the building and hurried away from the vicinity. Organ music in a church at 5 o'clock in the morning is not regarded as being conducive to a sound mental equilibrium.

"Edgar Allan Poe immortalized a tapping on his window casement and what he might have done with the ethereal notes of an organ an hour or so before dawn is as much of a mystery as the music itself was until Dr. Wolle awakened in the afternoon and explained matters.

"Dr. Wolle was practising.

"There was no doubt about the ability. Even those whose knowledge of composers is scant recognized the master touch at the keys as the vibrant tones floated through a half opened window.

"Dr. Wolle arrived in Syracuse Monday and went to the church, where Monsieur Pepin, of Casavant Brothers, was tuning the pipes of the organ and rendering it as flexible as possible for the opening tonight.

"Dr. Wolle and Monsieur Pepin worked on the organ from late afternoon until midnight before the work was done. The representative of the makers of the organ then went to his hotel, but Dr. Wolle, wishing to try the organ before it was publicly used, decided to practise.

"He became so absorbed in the music, he said yesterday, that he failed to note the passage of time and it was not until 5.30 o'clock that he 'discovered it was most time to get up.'"

## Mr. and Mrs. Bloch's Youngest Pupil.

Alexander Bloch (violinist) and Blanche Bloch (pianist) announce a new pupil, Allen Edward Bloch, three weeks old. The young gentleman's present predilection is principally vocal.



## NEW YORK BREVITIES.

Von Klenner's Busiest Season—Merx Patriotic Recital—First Manuscript Society Concert—Buckhout Song Evening—Ziegler Operatic Matinee—Alfred Megelin at Malkin School—Southland Singers Christmas Tree Frolic—Warford and "Persian Garden"—Nichols Trains Choir Singers—Public Academy of Music—Nancy Cora Williams in New York—Carré and Sarto at Knights Templar Service—Kronold on Ensemble Playing—Notes.

Despite the tremendous amount of work devolving upon Mme. von Klenner as president of the National Opera Club, this famous teacher announces a larger class of vocal pupils than for many years past. She has pupils from all parts of the United States, more than twenty-two States being represented in her studio at the present time, and some really remarkable voices are to be heard there. Lucilla Brodsky, the young coloratura singer mentioned recently in the *MUSICAL COURIER*, received the coveted scholarship, offered in the Aborn School of Opera by the National Opera Club. Camilla Elkjaer, another well known representative of this teacher, has been engaged for the coming performance of "Katinka," produced by Arthur Hammerstein. Agnes Kearns, dramatic soprano, who has been with Mme. von Klenner during the summer, at the Chautauqua Opera School, and since then in New York, has left for a concert tour through Pennsylvania and the South. Among the well known artist-students to be heard in the studios at present are Berta Bell Adams, contralto; Mcy. B. Scott, of Columbus, Ga.; Katherine Greif, Cambridge Springs; Mary Dowling, Kansas; William I. Downs, New York; Elizabeth Kefer and Estelle Campbell, New Orleans; Maude Johnson, St. Louis; Mrs. B. C. Beecher, Connecticut; Lena B. Prescott, contralto; Eugene B. Scodder, tenor, Newark; Agnes Beardsley and Irene Flynn. Many teachers of the von Klenner method are preparing to spend the Christmas vacation in New York, to attend the opera and study at the same time. This will prevent Mme. von Klenner from taking her anticipated trip to Cuba. The "Garcia Method," as taught by Mme. von Klenner, gives all the fundamentals of this famous method, adapted to the modern needs of American students. Her artist-pupils are singing all over this country with signal success, and are to be found occupying important professional positions, singing in churches, on the concert platform, and teaching in many prominent colleges. In fact, to be a pupil of Mme. von Klenner means "proficiency," for she seems not only to impart the knowledge, but her pupils become imbued with the enthusiasm and energy which has characterized this suc-

cessful teacher, and placed her as an acknowledged representative of the best in vocal art.

## MERX PATRIOTIC RECITAL.

The blizzard weather of December 13 did not daunt several scores of interested listeners from attending Hans Merx's "patriotic song recital," in Chamber Music Hall. From the conversation in the present writer's vicinity it was evident there were people there from Brooklyn, Flushing, Richmond Hill, and various portions of New Jersey. Thirteen songs made up his program, all of them of a patriotic, not to say warlike, nature, many of them having been composed since the beginning of the present deplorable conflict. Of these songs five were composed by Hans Hermann, two by Conrad Ramrath and one by Fritz Kreisler. The pronounced character of most of these songs may be learned by noting the following titles: "Reservistenlied 1914," "Oesterreichisches Reiterlied," "Fuer den Kaiser," "Wiegenlied in Kriegszeit," "Emden" and "Der Deutsche Rhein." Mr. Merx sang with clear enunciation, a powerful and expressive voice, and with pronounced enthusiasm. This might well be the case, inasmuch as the text of many of the songs related to some of his recent experiences when in the German army. Especially effective was Hermann's song, "Mahnung," ending with the German words, "Deutschland muss bestehen." Valentine Peavey was an efficient accompanist.

Mr. Merx purposes giving this recital again, hoping for better weather conditions.

## FIRST MANUSCRIPT SOCIETY CONCERT.

Eight songs by Rubert Henry Whitcomb, of Wayne, Pa., and a series of short songs, called nocturnes, all of them sung by Frank Oglesby, of Philadelphia, with a true tenor voice, constituted the vocal portion of the first private concert of the Manuscript Society. Some of these songs are extremely Debussyish in harmonization, especially the first group. A spring song, entitled "The Lark is Soaring High," and "O! Marse Winter," the latter with suggested banjo accompaniment, pleased the listeners greatly. Four piano pieces by Meyer Silver, of New York, were played by Lisbet Hoffmann, who learned them at a week's notice. Of these the Elegie is genuine music, and the Oriental dance suggested the so called midways at our recent expositions.

Arthur Lichtenstein, violinist, performed Mr. Silver's rhapsody for violin in such fashion as to stamp him a high class artist. There was a fair attendance and much enthusiasm the performers and composers mingling with the guests in the social hour which followed.

## BUCKHOUT SONG EVENING.

Compositions for piano and voice by Marya Blazejewicz were played and sung at Mme. Buckhout's, December 14. Mme. Buckhout sang eight songs by this Polish-American composer, of which two are dedicated to her. Leo Ullman, baritone, sang two groups of these songs. Later in the season, evenings by Christiaan Kriens, Laura Sedgwick Collins, and others will be given, Oley Speaks and his songs taking up the evening of December 21.

## ZIEGLER OPERATIC MATINEE.

An operatic matinee by pupils selected from the opera class of the Ziegler Institute of Normal Singing took place at Wanamaker auditorium, December 9. The singers on this occasion were Hazel Treat, Jeanne Woolford, Ruth Alvoy, Linnie Love and Lorna Lee. The singing of Linnie Love and Lorna Lee, who appeared together in duets, consisting of excerpts from "Lakme" and "Martha," was much enjoyed. They were obliged to bow five times, encores being forbidden. They have been engaged to sing at a banquet at Hotel Majestic in February.

## ALFRED MEGELIN AT MALKIN SCHOOL.

The violin recital given by Alfred Megelin, the Belgian violinist, at the Malkin Music School, attracted an unusually large and enthusiastic audience. He teaches at this school.

Mr. Megelin proved to full extent that he is what Ysaye says about him. Quoting Ysaye:

"Megelin is in all respects an artist of the first order, thoroughly possessing the secrets of his instrument. He combines with a marvelous technic a sentiment of high nobility, and a style full of life and motion. I have a great esteem for the talent of the virtuoso as well as for the most learned and most sure musician."

## SOUTHLAND SINGERS CHRISTMAS TREE FROLIC, DECEMBER 30.

There are to be some very unique features at the "Christmas Tree Frolic" of the Southland Singers, December 30, at Hotel Netherland. Among them will be "The Lucky Seven Contest," "The Trilby Dance," "The Gambol" and "The Ribbon Dance." The Karle B. Cooke Society Players will supply their unequalled repertoire for dancing, and the committee has many unusual features to make the evening not only enjoyable and interesting for the members of this society, which is growing very rap-

idly under the able management of Mme. Dambmann, president.

## "PERSIAN GARDEN" AT RIDGEFIELD PARK, N. J.

A quartet of New York singers, namely, Edna Wolverton, soprano; Edna Peard, contralto; R. Gottschalk, tenor, and Carl Rupprecht, baritone, gave Lehmann's "In a Persian Garden" in Ridgefield Park, N. J., December 9. Claude Warford was the accompanist.

The program opened with two quartets, after which each artist sang a group of songs. The second part of the program was devoted to the song cycle, which was beautifully sung.

The auditorium was well filled, and the audience most enthusiastic.

## NICHOLS CHOIR-TRAINING CLASSES.

Vocal training for service in choirs is given by John W. Nichols, the New York instructor. The course is intended primarily for students of singing who desire to become members of choirs, quartets, choruses, etc., and the classes are held bi-weekly, in the evening. Correct tone production, proper breath control, diction, a natural and artistic delivery, correction of throatiness and other vocal faults, and the study of classical and modern lyrics will be the aim of this course, each student in the class receiving individual instruction. Students in this class will have free use of the choir bureau which was established recently by Mr. Nichols, managed by one of his pupils.

## PUBLIC ACADEMY OF MUSIC.

The Public Academy of Music of the State of New York, 172 East 117th street, H. H. Reppert, director, announces the following names for high standing, months of October and November: Theresa Molloy, Rinaldo Siodoli, William Mueller, C. Vallone, Tessie Vaccaro, John Kaltenbach, John de Pasquale, Mary Pendeis, Rita Pendeis, Rachel Vitti, Eugene Croffi, Herbert Hirsch, Mary Martoni, Charles Stone, Mary Carfagno, Sylvia Carfagno, Angelina Terranera. A concert will be given on Lincoln's Birthday, February 12.

## NANCY CORA WILLIAMS IN NEW YORK.

Nancy Cora Williams has been in New York for three months past, coaching with Francis Stuart. This lady is head of the department of choral music at the Normal School of Mankato, Minn., and director of music in the public schools. She received much benefit from her study with Mr. Stuart, and returns to her home city with an enlarged repertoire of modern songs.

## CARRÉ AND SARTO AT KNIGHTS TEMPLAR SERVICE.

The fine voices of George Carré and Andrea Sarto, tenor and baritone, were heard, together with others, at the annual church service of the Masonic fraternity Number 457, at Mount Morris Baptist Church, December 12. Especially were these voices enjoyed in Verdi's operatic "Praise Him." Several male quartets appeared on the program also. A. R. Freeman was the organist.

## KRONOLD ON ENSEMBLE PLAYING.

Hans Kronold has issued a four-page circular relating to his teaching of the violoncello, the art of ensemble playing, with free history and composition classes. The following is an extract from his article on ensemble playing from a recent issue of the *Musical Observer*:

There is a vast number of music students, such as have adopted this art as their profession, and hundreds of these are endowed with a remarkable, or at least sufficient execution, for the playing of the repertoire numbers of the concert pianist. But too frequently it happens that when these pianists are asked to accompany a simple song or instrumental piece, not to speak of the larger forms (as a trio for piano, violin and cello, and other compositions of this sort), or if they are asked to play with several orchestral instruments of various kinds (as string and wind instruments) or else to accompany choral societies, these pianists are then absolutely at sea and have to give up their work after a few bars. Why? On account of lack of technique? No, by no means! Lack of sight reading? No! They by themselves can read most difficult piano pieces at sight. The reason follows: They have not been taught to listen to someone else while they are playing, nor are they accustomed to accept a conception of time and phrasing from the "ensemble" or persons with whom they are playing. In short, they are forced to forget "I" and place themselves in the position of "We." This branch of music is called "ensemble playing" and is unquestionably the most important branch of musical art. Different minds and different temperaments must in this case work in unison and harmony, contrary to an orchestral body, led by a director.

## NOTES.

The third monthly meeting of the Fraternal Association of Musicians was held Tuesday evening, December 7, at Studio Hall, 220 Madison avenue, when Carl Fiqué gave a lecture-recital, subject, "Richard Strauss," with selections at the piano from his symphonic poem, "Tod und Verklärung," in which many points ordinarily difficult of understanding were clearly brought out.

Mrs. B. Martin, soprano, added to the enjoyment of the evening by her rendition of "Il est doux, Il est bon," from "Herodiade."

The association cordially invites to its meetings on the first Tuesday evening of every month, at Studio Hall, all

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who are interested in the encouragement of a fraternal spirit among musicians.

Edmund Jaques will conduct the annual Christmas Eve carol service, December 24, at St. Paul's Chapel, Broadway and Vesey street, and also "The Divine Birth," cantata by Frank E. Ward, Tuesday, December 28, at twelve o'clock, noon, the composer at the organ.

Alice M. Shaw, accompanist for the Rubinstein Club, teacher of piano and composer, has endorsements from Sergei Klibansky and Herwegh von Ende. Several of her songs have been heard on public occasions, showing her to be an excellent composer.

Samuel A. Baldwin played works by composers ranging from Bach to Dubois at his recital, December 19, at City College. December 22, novelties by Max Reger, Otto Mahling and Rachmaninoff were on the program.

Reba Broughton Maltby, A. A. G. O., conducted a special public service given in the First Presbyterian Church of Little Falls, N. Y., December 7, under the auspices of the American Guild of Organists. Prominent on the program was Noble's splendid anthem, "Fierce Was the Wild Billow." Julia Etta Broughton was the organist of the occasion. The following are the officers of the Central New York chapter: Dean, DeWitt Coutts Garretson, A. A. G. O., Utica; sub-dean, Harry S. Mason, Syracuse; secretary, Earl B. Collins, Syracuse; treasurer, C. H. H. Sippel, F. R. C. O., Utica; registrar, Gerald F. Stewart, Watertown.

### MRS. BEACH ADDS PHILADELPHIA ADMIRERS TO HER LONG LIST. Cecil Fanning Assists.

Philadelphia critics displayed their admiration and appreciation of Mrs. H. H. A. Beach as a composer-pianist, assisted by Cecil Fanning, in the following reviews of her appearance at the matinee musical concerts there recently:

One of the season's most important offerings was made through the Matinee Musical Club in the Bellevue-Stratford Rose Gardens last night, when the club had the honor of presenting Mrs. H. H. A. Beach in a program of her own music for piano and voice. The distinguished composer had the assistance, as a song interpreter, of Cecil Fanning.

Mrs. Beach has long enjoyed the position of the foremost woman composer of this country—a position she will, apparently, hold undisputed for some time to come. Not only in point of productivity does Mrs. Beach excel, but in the far more important qualification of individuality and real musicianship. Many of her songs, especially, are deservedly popular, and are heard on the programs of the most discerning and representative artists.

The program arranged for last night was naturally novel in content, embracing a Tyrolean valse fantasie, done from manuscript; a Suite Française, which contained five characteristic pictures; a Scottish legend, and "Gavotte Fantastique" and a set of songs, which included "Ah, Love, but a Day," after the Browning poem, and which, by the way, was given with a decidedly slower tempo than that used by those who sing the song with their own ideas of time.

The piano works were played by Mrs. Beach in a style that rather surprised those unacquainted with her mastery of piano technic. She is a real virtuoso, possessing in addition to a well developed and comprehensive technic a lovely tone and a fine sense of light and shade.

Her accompanying of her own songs was equally interesting and artistic.—Philadelphia Record, December 14, 1915.

Mrs. H. H. A. Beach honored the Matinee Musical Club by appearing in recital before an enthusiastic audience, reduced in numbers by the storm, in the Rose Garden of the Bellevue-Stratford last evening. Associated with the most eminent living woman composer upon the program was Cecil Fanning, baritone, with H. B. Turpin as his thoughtful and skillful accompanist.

Mrs. Beach performed her own compositions solely. Those announced were a suite in five parts, styled "Les Reves de Columbine," Scottish legend, "Gavotte Fantastique," and, finally, from manuscript, "Tyrolean Valse Fantasie." Mr. Fanning sang five of her songs with Mrs. Beach at the piano.

One feels toward Mrs. Beach as toward a high priestess of her art. Her symphony, which our own orchestra not long ago performed, challenges comparison with the finest modern works in that order; she has many times been soloist with the Boston Symphony Orchestra, and in all parts of the country musical circles have delighted to give recognition to her genius. All the adulation she has received for her achievement as composer and soloist might have turned the head of a woman with ideals less high and a horizon less wide; Mrs. Beach remains as modest as a debutante, as unaffected as though she had done nothing to make a fuss about.

The group comprising the "Suite Française" revealed a delicacy of touch in the performance to match the courtly playfulness of the fantasy. It brought Versailles and the Petit Trianon upon the scene, as though Marie Antoinette and her ladies masqueraded as dairy maids again. It is one thing to set down notes concordantly and quite another to create an atmosphere. Mrs. Beach does both these things.

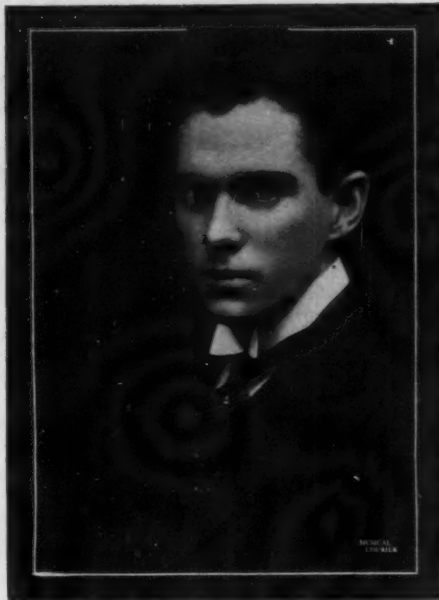
The other compositions were not less effective. The songs, whose sentiment was admirably expounded by Mr. Fanning, were "O Sweet Content," "The Lotos Isles," "Ah, Love, but a Day!" "Sweetheart, Sigh No More!" with "Only to Dream" for an encore. Those who have heard them do not need to be reminded of the lyric swing and virile fervor of the measures: mere simpering prettiness is not to this writer's liking. Her aim—and her attainment—is the heroic pattern. Nothing less than this is true of the piano compositions. And one rarely hears composers perform their own compositions so well or achieve such an analytical detachment. There was neither blurring nor slurring in the execution; while there was no effort to astound with a tour de force, there was always like, clean and plastic fingering. So that all evening long one was kept in two minds of admiration at once, one for the composer, one for the player.—Philadelphia Public Ledger, December 14, 1915.

### Gordon Campbell Interviewed.

When approached recently by a representative of the *MUSICAL COURIER* and asked to dwell somewhat upon the art of accompanying, of which he is past master, Gordon Campbell gave several illuminating sidelights on "What not to do." "Graymatter" must be the guiding hand in things successful," says he, "for all the acquired technic, all the so styled inhibition, and an erratic manner which passes in the scarcely musical communities for temperament, does not do at all. There are persons who achieve a kind of popularity because of a one sided genius, but invariably in such instances there is the feeling of a lack of dignity which is inconsistent with the art of the real musician."

"As in all else must there not be that special native fitness, which is not at all times found among good solo pianists?" he was asked.

"Undoubtedly," replied Mr. Campbell, "as we all are aware—that though any man must 'know his trade,' if



GORDON CAMPBELL.

he has a special adaptability for a particular phase which bears the stamp of the individualist, he is fortunate."

Mr. Campbell appears with Charles W. Clark at the Illinois Theatre, Chicago, December 26; in joint recital with Helen Stanley at Cleveland, December 16; and with Lucile Stevenson, April 16, under Wight Neumann's management.

He recently played at a recital of Julia Claussen, of the Chicago Grand Opera Association.

### YOUNG MEN'S SYMPHONY ORCHESTRA CONCERTS.

Fourteenth Season Under Volpe Direction.

The Young Men's Symphony Orchestra is now enjoying its fourteenth season under the direction of Arnold Volpe. An innovation in the plans of the organization is the announcement of two subscription concerts, to be given in Aeolian Hall, Sunday afternoon, January 16 and April 30.

The orchestra was founded in 1901 by Alfred Lincoln Seligman, and has been endowed through his will, as well as through the sale of his collection of instruments. Its purpose is to afford young professional musicians an opportunity to study symphonic music, and gain the routine necessary to membership in our large orchestras. Young soloists, too, are welcomed at the Sunday morning rehearsals, to try over their concertos with full orchestral accompaniment.

Among the directors of the orchestra are F. X. Arens, Charles E. Bushnell, S. Mallet-Prevost, Joseph L. Seligman, Henry Walter, Harry Rowe Shelley and Burnet C. Tuthill.

A committee of members, headed by J. R. Pierce, manager, 2052 Mapes avenue, New York City, is in charge of the coming concerts.

### Fifth Biltmore Musicale, January 14.

The fifth Biltmore Friday morning musicale will be given in the grand ballroom of the Biltmore Hotel, New York, at 11 o'clock, Friday morning, January 14.

The soloists will be Enrico Caruso, tenor; Mabel Garrison, soprano; Lucile Orrell, cellist, and Andre Tourret, violinist.

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# SAN FRANCISCO ORCHESTRA OPENS HERTZ SEASON.

Reorganized Symphonic Body Gives Its First Concert Under Leadership of Alfred Hertz—  
Telegraphic Report of Opening—Something About the New Orchestra and the  
Men Who Made It Possible—Their Opinions and Predictions.

(By Telegram.)

San Francisco, Cal., December 17, 1915.  
To the Musical Courier, 437 Fifth Ave., New  
York:

First concert of San Francisco Symphony Orchestra this afternoon under the baton of Alfred Hertz was a success far surpassing the hopeful anticipations of the society. Members of all musical organizations, including the San Francisco Musical Association, which backs the orchestra, crowded the Cort Theatre. At the close of both "Leonore" overture and Brahms symphony No. 2, the applause was so unprecedented that Hertz had the orchestra stand and share plaudits with him. Audience cheered from boxes and orchestra floor. Two weeks daily rehearsals have given the orchestra great capacity for exactness and sympathetic work. Walter Anthony writes in the Chronicle: "We have a leader, and if Nikisch, Muck, Weingartner and Seidl are great names, by that token of greatness such is Hertz." Redfield Mason says in the Examiner: "Hertz has done great work. We now have a first class orchestra." Alfred Metzger says in the Pacific Coast Musical Review: "Hertz met all requirements of born conductor of the classics. A new era has dawned on the local musical horizon." At the close of the performance the audience cheered conductor and orchestra.

(Signed) David H. Walker.

has acquainted the MUSICAL COURIER correspondent with the following circumstances:

The first violins are headed by Louis Persinger, concertmaster, with Herman Martone, assistant concertmaster. Adolph Rosenbecker, assistant conductor, leads the second violins; Clarence Evans is the leader of the violas; Horace Britt leads the cellos; John Lahann is principal of the contra-basses; Kajetu Attil, harpist; B. E. Puyans, L. Newbauer and W. Oesterreicher, flutes; Caesar Addimando and A. Appel, oboes; V. Schipplitti, English horn; H. Rendall and J. Kunzelman, clarinets; J. Shania, bass clarinet; E. L. Kubitschek, S. Meerlo and R. Kolb, bassoons; Walter Hornig, Paul Roth, F. E. Huske and E. Rocco, French horns; D. C. Rosebrook, Otto Kegel and G. M. Edwards, trumpets; H. F. Beitel, O. E. Clarke and F. N. Bassett, trombones; tuba, J. Crozier; tympani, George Wagner; drums, George Huntington and F. Nolting.

The strings, in addition to the leaders heretofore named, are the following: First violins, Ralph Wetmore, R. Seiger, G. Severi, S. Polak; E. Lichtenstein, R. Kafka, M. B. Amsterdam, A. F. Stechele, P. Mazza, F. Adelman, M. Lawrence, N. Weiss, R. Ruiz, J. Willard. Second violins—G. Saldierna, R. L. Hidden, W. Manchester, T. Jensen, Hans Helget, H. Hoffman, E. P. Allen, J. L. Schaefer, G. W. Callinan, B. Puri, H. H. Vanderhoof.

Violas—E. E. Perrigo, A. Stephan, P. Whiteman, F. G. Knell, G. P. Chatterley, M. Adler, H. Wallace, Arthur Lewis, R. Kolb. Cellos—Arthur Weiss, W. Villalpando, M. S. Amsterdam, Herbert Riley, A. Nielsen, R. Callies, E. B. Hibbard. Contra basses—O. Geoffron, B. Spiller, S. Greene, J. Megdyesi, H. Seiger, W. Bell, E. Arriola.

The concerts of the San Francisco Symphony Orchestra will be in pairs, that is each Friday program will be repeated on the succeeding Sunday. This provides for twenty concerts with ten sets of programs. The dates are as follows: December 17 and 19; January 7, 9, 14, 16, 28 and 30; February 4, 6, 18, 20; March 10, 12, 24, 26 and 31. The season will close April 2, with the Sunday repetition of the March 31 program.

## Officers and Committee Members Interviewed.

Interviews have been secured by the MUSICAL COURIER representative with leading officers and committee members of the San Francisco Musical Association.

### W. B. Bourn.

W. B. Bourn, president of the association, was out on several occasions when our representative called. Mr. Bourn has expressed his opinion freely to officers of the association, so that the general idea may be fairly set down. Mr. Bourn says that the selection of Mr. Hertz as conductor "has secured the best leader available; the equal of any, and Mr. Hertz may be relied upon to secure fine results, with a large and carefully selected orchestra, and the conductor will open the season under very favorable conditions. The attendance at leading musical events at the Panama-Pacific Exposition, like the concerts given by the Boston Symphony Orchestra, the recitals by Kreisler, Paderewski and others, the Autumn Music Festival, the success of the Beethoven Festival under the direction of Hertz, all served as indications denoting the interest of the people in good music."

Mr. Bourn is one of the leading capitalists of the Pacific Coast and his views are regarded universally as practical, and "safe and sane," to adopt the current phrase.

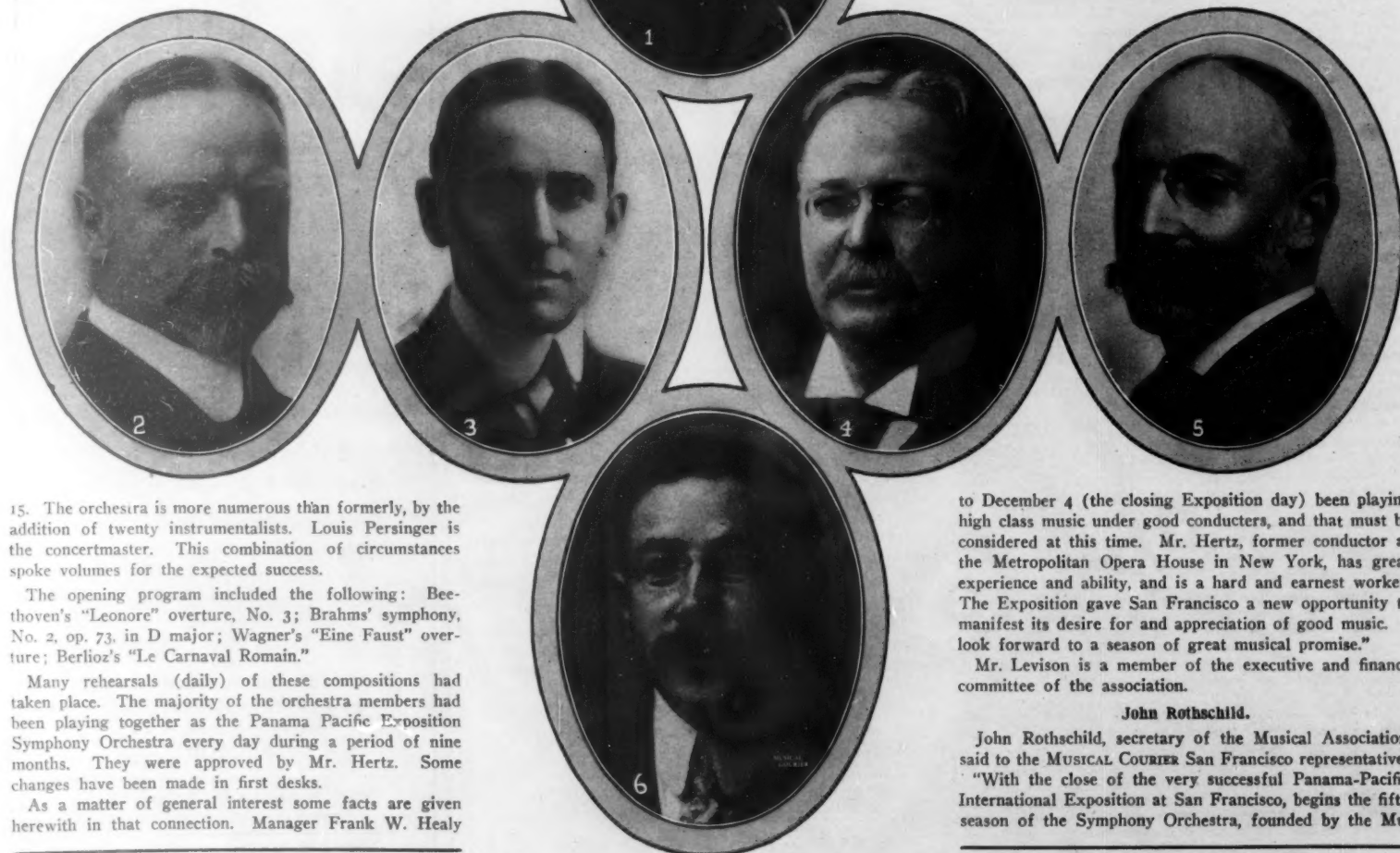
### J. B. Levison.

J. B. Levison, who was chairman of the music committee of the Panama-Pacific Exposition, and in fact was the whole music committee, as he had no associates in that connection, it having been concluded by Mr. Moore, the president of the Exposition, that Mr. Levison was competent to be the whole committee, talked with the MUSICAL COURIER representative.

"San Francisco has a great and unusual opportunity to develop a symphony orchestra now," said Mr. Levison. "In the first place, the musicians—at least all those who were included in the Exposition Symphony Orchestra—have, during the entire Exposition period, from February

The San Francisco Symphony Orchestra season with Alfred Hertz as conductor of a body of eighty trained and tried instrumentalists of excellent caliber, is the center of musical interest on the entire Pacific Coast. The first concert was given in the Cort Theatre Friday afternoon, December 17.

All reports preliminary to the first public performance were favorable for a splendid opening of the season. The advance sale had been larger than for the season of 1914-



15. The orchestra is more numerous than formerly, by the addition of twenty instrumentalists. Louis Persinger is the concertmaster. This combination of circumstances spoke volumes for the expected success.

The opening program included the following: Beethoven's "Leonore" overture, No. 3; Brahms' symphony, No. 2, op. 73, in D major; Wagner's "Eine Faust" overture; Berlioz's "Le Carnaval Romain."

Many rehearsals (daily) of these compositions had taken place. The majority of the orchestra members had been playing together as the Panama Pacific Exposition Symphony Orchestra every day during a period of nine months. They were approved by Mr. Hertz. Some changes have been made in first desks.

As a matter of general interest some facts are given herewith in that connection. Manager Frank W. Healy

to December 4 (the closing Exposition day) been playing high class music under good conductors, and that must be considered at this time. Mr. Hertz, former conductor at the Metropolitan Opera House in New York, has great experience and ability, and is a hard and earnest worker. The Exposition gave San Francisco a new opportunity to manifest its desire for and appreciation of good music. I look forward to a season of great musical promise."

Mr. Levison is a member of the executive and finance committee of the association.

### John Rothschild.

John Rothschild, secretary of the Musical Association, said to the MUSICAL COURIER San Francisco representative: "With the close of the very successful Panama-Pacific International Exposition at San Francisco, begins the fifth season of the Symphony Orchestra, founded by the Mu-

## CONDUCTOR AND MANAGER OF SAN FRANCISCO SYMPHONY ORCHESTRA AND OFFICERS OF SAN FRANCISCO MUSICAL ASSOCIATION.

(1) Alfred Hertz, conductor (photo by Hemenway Studio); (2) W. H. Crocker, member Board of Managers (photo by Taber-Stanford Studio); (3) Frank W. Healy, manager (photo by Bushnell); (4) John D. McKee, treasurer; (5) J. B. Levison, member Executive Committee; (6) John Rothschild, secretary.



sical Association of San Francisco. The movement which led to the formation of this association originated with certain well known lovers of music, men of means, who appreciated the value of symphony concerts, and who have been eminently successful in building up the musical taste of the metropolis of the Pacific Coast.

"To carry out the aims of these gentlemen, it was deemed advisable to create a fund that would make the symphony orchestra financially practicable. A board of governors was formed. T. B. Berry was the president.

"Three hundred men and women very readily became founders and guarantors of the Musical Association of San Francisco. The governing body has remained practically unchanged during the years of its existence, except that the presidency passed from Mr. Berry, upon his demise in 1912, to W. B. Bourn, the well known capitalist.

"The founders guaranteed an annual subscription of \$100 each, for a period of five years, it being the expectation that by the end of that time a permanent organization might be effected and the San Francisco Symphony Orchestra be established as a perennial musical feature of the community. It was also expected that a municipal opera house might be built, which would further advance the development of symphonic productions. The association possesses an excellent musical library, complete stage equipment and everything necessary to give its large audiences the enjoyment they seek.

"Under the conductorship of Alfred Hertz, a former director of the Metropolitan Opera House, the San Francisco Orchestra has been increased to eighty men. Mr. Hertz enters upon his work in San Francisco with all the energy and enthusiasm so well known to New York and will undoubtedly win new laurels. The advance sale for the coming season exceeds that of last year, when a series of ten symphony concerts was given under the direction of Mr. Hadley.

"To assure the permanency of the San Francisco Symphony Orchestra it must have a permanent home, the construction of which will be the aim of the Musical Association. During the next half decade the list of guarantors will, in all probability, be increased to five hundred, each contributing \$100 annually toward the maintenance of the symphony orchestra.

"There is every reason why a conservatory of music should be established in San Francisco. The talent is here, the population large and rapidly increasing, the climate is exceptionally favorable and the conditions are comfortable. San Francisco loves music. The school children, future citizens, are eager for it. The conservatory will be a powerful factor in making San Francisco a great musical center."

Mr. Rothschild was the original secretary of the board of governors of the Musical Association and has served as secretary with marked success and energy during a series of years. He speaks with all knowledge of the facts relating to the symphony orchestra.

#### Frank W. Healy.

Frank W. Healy, manager of the San Francisco Symphony Orchestra, said in an interview:

"I have every reason to believe that the coming season of the San Francisco Symphony Orchestra will be its most successful one. San Francisco wants a great symphony orchestra just as it wanted the exposition, and it will support a great symphony orchestra just as handsomely as it did the exposition.

"That San Francisco will support the best in music was proved conclusively by the tremendous audiences that heard the Beethoven festival of music and the Kreisler recitals and by the success of the last season of the San Francisco Symphony Orchestra, which, with the European war and the exposition to divert attention, surpassed all previous records in the history of symphonic music in San Francisco.

"The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, is fortunate in having a great orchestra, with Alfred Hertz, a conductor of worldwide eminence, to direct it, most able men on its music committee, and the enthusiastic support of a loyal public."

#### John D. McKee.

John D. McKee, treasurer of the Musical Association, also called attention to the large attendance at the concerts of the Boston Symphony Orchestra during the exposition, and said that he considered this a fair basis upon which to predict the interest of the public in the series of San Francisco Symphony Orchestra concerts to be conducted by Alfred Hertz. "It has been proved amply," said Mr. McKee, "that the people are desirous of good music and

they are discriminating, too. We are hungry for music—in fact, music hungry, that is the proper phrase. We expect a rich musical feast this season from the San Francisco Symphony Orchestra with Mr. Hertz as conductor. The season promises to be good in all respects."

Mr. McKee is a member of the executive and finance committee of the Musical Association.

#### Alfred Hertz.

After talking with these leading men in the councils of the Musical Association, the *MUSICAL COURIER* correspondent sought out Alfred Hertz, the conductor.

"Work, work and then some more work, is the keynote just now," he said. "That is the keynote now and will be the keynote of the entire season. I am pleased, very naturally, concerning the kind words of the officers of the association that you have mentioned. The season looks good to me and I strongly hope and believe that the season will be profitable musically and will tend strongly to promote the educational purpose that has actuated the men who are acting as officers and committee members. I shall do everything that I possibly can to make the season a success."

Mr. Hertz evidently meant this promise to the full.

DAVID H. WALKER.

#### WALTER DAMROSCH CONDUCTS

##### HIS "IPHIGENIA IN AULIS" MUSIC.

First New York Performance of Effective Work, the Vocal Part of Which Is Impressively Interpreted by Merle Alcock.

Aeolian Hall, New York, has been the scene of many a musical triumph, but of none more brilliant and decided than that of Merle Alcock, the popular contralto, who sang the vocal parts of Walter Damrosch's incidental music to "Iphigenia in Aulis," which received its first New York performance at the pair of concerts by the Symphony Society last Friday and Sunday, December 17 and 19. It can hardly be supposed that the conductor had the rich, warm, vibrant voice of Merle Alcock in mind when he wrote his modern music for the ancient play. It was evident, however, that the accomplished singer had made the music her own, and her interpretation of it was a source of pleasure to the large audiences which filled even the standing room of the hall.

The music for the orchestra is effective even in concert form, although intended to accompany a drama. Ancient Greek music is a lost art and it would probably not please a modern ear if it could be revived. Walter Damrosch was right in making his music acceptable to a twentieth century public. The play itself was given in English, a language that did not exist in the days of the ill fated Iphigenia.

The program opened with Schubert's ever popular "Unfinished" symphony, which was followed by Lalo's brilliant and effective, but not very musical, concerto in D minor for cello and orchestra, of which the showy solo part was played by Pablo Casals.

The outstanding feature of the concert, however, was the new music by Walter Damrosch, and the vocal interpretation of it by Merle Alcock.

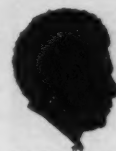
#### More Dates for David Bispham.

Springfield, Ill., December 25, afternoon and evening; Galesburg, Ill., December 27; Davenport, Iowa, December 28; Monmouth, Ill., December 29; Kewanee, Ill., December 30; Peoria, Ill., December 31 and January 1, 1916, are some of the advance bookings just announced for David Bispham.

Mr. Bispham having discontinued his Beethoven play for the time immediately preceding the holidays, will resume his tour at Springfield, Ill., on Christmas Day. The cities to be visited in the last week of the year are Galesburg, Davenport, Monmouth, Kewanee and Peoria. The second week will include other cities to be announced later, ending with a performance in St. Louis on January 8 under the auspices of the Liederkrantz.

David Reese will not, as announced previously, accompany Mr. Bispham on this tour as his tenor; his place will be taken by Almon Knowles, who has had much experience upon the light opera stage, and not only sings beautifully, but acts with great spirit.

Mr. Bispham will upon all possible occasions appear in theatres rather than in concert rooms, many of his dates being filled under the auspices of well known musical clubs.



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#### Marie Morrissey's Many Bookings.

Five big appearances in "The Messiah" is the record of Marie Morrissey, contralto, for the month of December. On December 14 she sang at Plainfield, N. J.; on the 17th at Providence, R. I., under the direction of Jules Jordan, and on the 30th is booked with the Mozart Society, of Pittsburgh. Everywhere Miss Morrissey is meeting with success, marking a steady increase in her popularity.

In a recent number of the Springfield (Mass.) Union, there appeared this notice of Miss Morrissey's recent appearance in that city: "The singing of Marie Morrissey, the contralto, was a surprise and a delight. This clever young Pennsylvanian possesses all the characteristics of a letter perfect oratorio singer, and it is likely that another hearing, let us say in the glorious but somewhat limited score for contralto, in Mendelssohn's 'Elijah,' would serve to deepen the excellent first impression she made yesterday. Too much praise could not be given her interpretation of the sometimes too carelessly sung 'He Shall Feed His Flock.' She had the quite too rare intelligence to consider that tender and expressive theme as a part of the pastoral picture first introduced by the simple grandeur of the Pastoral Symphony—and carried forward by the choral rejoicings of the heavenly hosts. . . . The cello-like quality of her voice was a marked and memorable characteristic."

#### Paul Reimers Returns from Long Concert Tour.

Paul Reimers, the tenor, has again been proving his mastery as a singer of Lieder, chansons and folksongs. On Tuesday afternoon, December 7, he was soloist at a concert given in the ballroom of the Hotel Plaza, New York, for the benefit of the D. Y. A. T. Society, when he sang two groups of songs in German, French and English, and a group of folksongs accompanied on the harp by Ada Sassoli.

Mr. Reimers has just returned to New York for the Christmas holidays after a long tour of concerts, including Boston, Roanoke, Indianapolis, Chicago, Cincinnati, Lockport, and a tour of the South, terminating in Texas.

Interesting is the fact that the Chicago Opera Association made young Reimers a very flattering offer to sing Mimi in "Siegfried," one of the most tremendous and difficult roles ever written, as a guest artist in a special performance. But the tenor was unable to accept the offer because of his heavy booking of concerts.

#### Eddy Brown's Popularity.

Eddy Brown, who makes his first New York appearance in Aeolian Hall Friday afternoon, January 14, is a young American violinist whose successes abroad have been of an extraordinary character. A pupil of Hubay and of Leopold Auer, he came into prominence in Germany and later in England several seasons ago, and since that time has been held in high esteem. He has played repeatedly under the baton of Nikisch, Fiedler, Mengelberg, and other leading conductors, and has remained active in Germany all through the war, playing no less than fifteen concert appearances in Berlin and other German cities this present season. Before sailing for America he will fill a series of engagements in Holland. An appearance at the Metropolitan Opera House is scheduled for Sunday evening, January 23.

#### Althouse in Demand.

No lyric tenor in America is in more universal demand than Paul Althouse, of the Metropolitan Opera Company, whose bookings, according to his managers, Haensel & Jones, already extend into the season of 1917-18 for festival, oratorio and recital. Notwithstanding the fact that the fee for Mr. Althouse has been raised \$200 per appearance the demand has not been lessened.

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## THE MUSICAL COURIER EXTRA

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## CHICAGO OPERA FOR NEW YORK.

The Chicago office of the Musical Courier has learned from an unofficial, but generally well informed source, that at the conclusion of its ten weeks' season in Chicago, Cleofonte Campanini will bring his organization to New York in February for a two weeks' season of repertoire. Among the operas likely to be produced are "Cleopatra," with Maria Kousnezoff; "Manon," with the same singer in the name part, and Lucien Muratore as Des Grieux; "Romeo and Juliet," with Kousnezoff and Muratore; "Faust" and "Werther," with Muratore and Supervia Conchita; "Dejanire," with Muratore as Hercules, and two novelties yet to be presented later in the season by the Chicago Opera Association at the Chicago Auditorium.

It is said that the board of directors of the Chicago Opera Association has accepted the plan, the only thing now necessary before making the official announcement being the authorization of Harold McCormick, of Chicago, now in Lausanne, Switzerland, from whom a cable of acceptance is expected daily.

The Cincinnati Symphony Orchestra will make its first appearance in Chicago on January 20, 1916.

Borodine's Russian opera, "Prince Igor," will have its American premiere at the Metropolitan Opera House, Thursday evening, December 30.

Owing to its annual visits to cities south of the metropolis and rehearsals of new works to come, the Philharmonic Society of New York, Josef Stransky conductor, will not be heard here until Sunday afternoon, January 2, when an all-Wagner program, the first of the present season, will be presented. Announcement is also made that all of the Philharmonic concerts thus far this season have been unusually well attended.

To conductors of choral bodies, whether in colleges, universities, or schools, the work which the Columbia University Chorus is accomplishing under the direction of Walter Henry Hall should be an incentive. As demonstrated at the production of "The Messiah" at Carnegie Hall, New York, last Monday evening, this splendid conductor and his equally fine chorus should be an inspiration to their community, as well as to similar organizations.

Here is a communication dated December 17, and just received by the MUSICAL COURIER. It was headed "Too Much Modern Spirit": "Is it not touching how Beethoven is appreciated right here in New York! Two orchestral concerts today—and neither leader deemed it worth while to put upon his program even a single composition of the immortal master of masters, in honor of his birthday anniversary, December 16. Sic fideliter Artes emmolit mores."

Algernon St. John-Brenon, scholar, wit and literary critic, has joined the great majority in the land beyond and left his friends and many admirers to mourn his loss. Never very robust or blest with vigorous health, he had grown visibly feeble during the past few months, and those who knew him best saw ominous signs of failing strength in him. But no one could have believed the end so near when last they parted with him after the opera or concert only a week or two ago. His was a distinct personality in the dramatic and musical world. No mere scholar could take his place. Even an equal mastery of Greek, Latin, French, Italian and Spanish would not make an Algernon St. John-Brenon, for knowledge

alone cannot impart the skill to point those winged words which made his English such a delight to his readers. We shall not look upon his like again.

Through her attorneys, Isadora Duncan, the dancer, is offering her American creditors a settlement of twenty cents on the dollar to cover the debt claims against her in this country. Miss Duncan does not, according to letters sent out by the afore-said attorneys, contemplate a return to the United States in the near future.

The musical importance of the New York Biltmore series of morning musicales is sufficiently attested by the extraordinary list of prominent artists who take part in them and their social standing is witnessed by the list of regular subscribers, among whom appear the names of Mrs. Odgen L. Mills, Mrs. Robert L. Bacon, Mrs. William K. Vanderbilt, Sr., Mrs. William K. Vanderbilt, Jr., Anne Morgan, Mrs. A. C. Hencken, Mrs. James Elms, Mrs. J. A. Jackson, Mrs. van Slyke, Mrs. F. G. Burke, Mrs. A. N. Bastedo, Mrs. William A. Clark, Mrs. Samuel Sloan, Mrs. Robert Black, Mrs. Frank Presbrey, Mrs. N. H. Neuman, Mrs. Simon Baruch, Mrs. Julius Kayser, Mrs. Edward Pell, Mrs. William Barbour.

People of the Pacific Coast seem always to have had more sympathy for low priced opera, both in English and the vernacular, than those of other parts of the country. It will be interesting to see if they support the new venture, which begins its season at Los Angeles on January 17. The backers of the enterprise are L. E. Behymer and S. M. Berry, in conjunction with W. H. Clune. The company will include 115 persons, with some thirty principals, and chorus and orchestra of appropriate size. Besides Los Angeles, the company will visit San Francisco, Portland, Seattle, and a few other of the larger cities. The promoters claim they are going to give the best opera at from fifty cents to two dollars that has ever been presented in the West. They have chosen a popular repertoire and selected what promises to be an excellent all-round company, with Alice Nielsen as "guest-star." Good luck to them! If they succeed, perhaps they will come East later and show us how to do it here.

In the MUSICAL COURIER of November 25 appeared an editorial entitled, "What Is It," in which we referred to a circular soliciting a subscription of \$1 (or more, if the donor felt charitably inclined), for which the liberal spender was to be enrolled as a charter member of the National Music Festival League. We addressed a series of pertinent questions to the person who signed that circular, to which, though nearly a month has passed, we have received no reply of any sort. Now we ask, provided any musician was moved to send in his or her dollar (or perhaps more), if he or she will be kind enough to communicate with us, telling us how it feels to be a "charter member" of the "National Music Festival League" and what return, equivalent or quid pro quo, he or she has received for his or her dollar (or more). When such a reply is received, provided we can satisfy ourselves of its genuineness, we shall be glad to print it—or a selection of them if several be received—whether or not they be favorable or unfavorable to the National Music Festival League, provided in the latter case they be not libelous. In the meantime, perhaps it would be the part of wisdom for any musician who has received a copy of the circular to which we referred, to wait until such a reply is published. And we beg leave once more respectfully to request the gentleman who signed the circular in question for answers to our questions.



# VARIATIONS

On Major and Minor Musical Themes.

By the Editor-in-Chief.

## Hearing Cincinnati's Orchestra.

It is our custom to try to hear each of the leading American symphony orchestras at least once in a season and in accordance with that habit we journeyed to Cincinnati last week and listened to its symphony orchestra, led by Dr. Ernst Kunwald, at the series concerts of Friday afternoon, December 17 and Saturday evening, December 18.

National attention was focussed on the Cincinnati Symphony Orchestra recently for other reasons than its musical achievements, when Miss Dow died and left the organization \$700,000 as a fund toward insuring its permanency. The announcement emphasized anew the position which American symphony orchestras occupy in the estimation of some of our wealthy citizens with the true art sense. Well wishers of the symphonic cause regarded the Cincinnati bequest with grateful enthusiasm and reviewed in their minds the fact that within a couple of decades the Chicago, New York Philharmonic and New York Symphony had been endowed generously, while the Boston Symphony, according to report, is assured of a fund of its own in the will of the liberal gentleman who has paid its deficit for so many years. The Philadelphia Orchestra, it is rumored, will be the beneficiary of a munificent gift at a date not far distant, and the Minneapolis Orchestra, with its five year guarantee plan of large proportions, is sure to enjoy life as long as the body keeps up its present excellence and as long as Minneapolis maintains its remarkable local patriotism—an indefinite period to judge by current example.

There are narrow dissenters in all those cities who have not yet awakened to the call of symphonic music as a factor in the educational and even the economic equipment of an enlightened community. Some of the bigoted folk who have money refuse to contribute to the support of an orchestra because they do not care for good music; others think that the concerts should produce enough revenue to maintain the orchestra; a third group believes that art museums and libraries are more useful to the rank and file of citizens than a symphony organization. All those persons are right and they are wrong. They are right because they express their own opinions and they are wrong because in each instance they take a selfish view of the question instead of considering it from the standpoint of doing the greatest good to the largest number of persons. Music appeals more generally than pictures or statuary, while books are available without charge to everyone who wishes to read them. There are hundreds and perhaps thousands of moneyed Americans who are ready to make bequests to libraries, schools, museums, hospitals and other worthy causes, but it never enters their minds to leave anything to symphony orchestras and thereby help ease the financial burden borne by separate guarantors sometimes for many years in order to maintain the best music in their community and to elevate its artistic taste and standing. It is therefore to be commended when here and there a far seeing man or woman with the proper artistic and civic perspective extends financial help to make a symphony orchestra not a matter of expediency but one of necessity, not a season's speculation but a dignified and noble permanency. There are not many symphony orchestras in the United States; in fact, there are not nearly enough. The few good ones we have, however, should be endowed. What is more, they will be, without detriment or loss to the museums, libraries, hospitals and similar fine undertakings.

In Cincinnati always there has been high ambition and strong sentiment connected with the maintenance of the city's symphony orchestra. The best never was too good for the ladies and gentlemen who formed the guarantee board. We remember to have been present at a little social gathering following one of the evening concerts about a half dozen years ago. The conductor made an informal address, at the end of which he said that while he valued his men highly and knew they gave of their best, he felt that markedly better results could be obtained with the addition of six more string players. One of the ladies at the table whispered to an executive official of the orchestra. He arose at the conclusion of the conductor's address and said: "Ladies and gentlemen. I am commissioned by one who wishes to be nameless, to say that the six additional string players will be provided for next season by this donor without charge to the orchestral association or the guarantors." That was typical of the Cincinnati spirit where its orchestra is concerned, and the same high ethical prompting speaks to us in the \$700,000 gift of Miss Dow.

## How They Played.

We have on many occasions expressed our opinion of the Bruckner symphonies and we are not alone in our lukewarmness on the subject of that patient and thorough schoolmaster's works. Not long ago the Boston Symphony Orchestra played Bruckner's seventh in New York and stimulated the audience into somnolence and the critics into inky rage.

It is not difficult, therefore, to imagine our disappointment when we reached Emery Auditorium the other day at the concert of the Cincinnatians and found Bruckner's fourth or "Romantic" symphony to be the first number on the program. We at once settled ourselves down for fifty minutes of boredom and decided to study the playing of the orchestra in preference to opening our mind and our ears to the music. We are glad to say that we found the process an impossible one, and chiefly because the work and the conducting and playing of it all were one and inseparable. Of the Bruckner output his fourth symphony always had seemed to us the most bearable because of its many picturesque episodes, episodes seemingly detached, however, and establishing no symphonic continuity and contributing nothing toward organic wholeness. The reading of Dr. Kunwald made a great difference in the outward semblance of the symphony. He appears to have discovered an unbroken thread of purpose running through the "Romantic" symphony, and by a formula of repression and emphasis at the proper relative moments he presents a symphonic scheme which has logical sequence and unfolds itself interestingly before the attention of the listener who does not care to hear a suite when he has been asked to listen to a symphony, and who makes Beethoven his symphonic model and cannot accept as symphony anything which is devoid of preconceived constructive plan and details having relation thereto and growing out of the original architectonic scheme. Dr. Kunwald did not convert us to Bruckner (whom we continue to regard as a composer lacking in genius, an excellent musician with many good melodic ideas and an orchestrator of much contrapuntal skill, but not sufficient variety in color application and instrumental grouping), but Dr. Kunwald enabled us to get more enjoyment out of a Bruckner score than we ever had experienced with the exception of one

other remarkable performance. Essentially Viennese in his character as well as in his symphonic music, Bruckner makes an appeal particularly to Austrians, and as a typical tonal product of that nation, Dr. Kunwald penetrates deeply into the spirit of his famous countryman. He sounded the romance wherever it lurked in the Bruckner pages, and he searched out also the moments of pathos and the passages of bubbling, kindly humor. The fifty minutes of the symphony passed quickly, and at the close of each movement the audience applauded with a vim which denoted sincere enjoyment.

As to the playing of the orchestra, we confess to extreme surprise, as no opening appeared for criticism of any kind. This is a broad statement and we are not making it lightly. At the very beginning of the symphony, we expected the usual little irregularities in the horn measures, with their unusually ticklish intervals, but strange to relate, the tones floated out in perfect execution. Throughout the Bruckner this same accuracy was noticeable on the part of the horns and the other brasses. The solemn chant in the second movement (not unlike a similar passage in Tchaikowsky's "Pathétique"), the hunting strains in the scherzo, and the dramatic beginning of the fourth movement, all were done by the brass section with beautiful tone quality and flawless technics. The string song was of exceptional loveliness in the second movement, although at all times the timbre was refined and smooth, irrespective of the degree of volume called for by the conductor. The whole band showed its superb virtuoso calibre at the close of the slow movement, with its pompous, jubilant utterance, beginning with rich, full throated orchestral voice and dying out into a mysterious whispering tympani rumble done with a pianissimo of the most delicate kind, barely audible save for the sombre rhythmic vibration felt rather than heard. At all times the players responded wonderfully to the Kunwald baton and he swayed them at will as one responsive human instrument whose every element was sympathetic to him on the basis of mutual familiarity and mutual musical purpose.

Goldmark's "In Springtime" ("Im Frühling") was an inspiring piece of orchestral jubilation as presented by Dr. Kunwald and his players. The Goldmark color glistened and shimmered enticingly in this uncommonly brilliant score, with its cuckoo calls and bird songs, its joyous rhythmic pulsation, and its tonal sunlight and laughter, and rollicking, rioting happiness. The performance was an unlimited delight in tone and orchestral swing and impetus.

As the Cincinnati Orchestra played last week, its complete eloquence and effectiveness as a symphonic body no longer remains in question. The smoothness, brilliancy and authority of its performances leave no doubt that it is able to challenge and to stand comparison with the best of our orchestras, and it is to be hoped that the C. S. O. may be heard soon in many other cities besides those in which its services already are in demand whenever it goes on tour.

Marcian Thalberg, one of the piano instructors at the Cincinnati Conservatory of Music, was the soloist in Tchaikowsky's B flat minor concerto. He played with splendid musical command, wide technical resource, and a singing tone of rare charm. It is easy for a pianist to find in the Tchaikowsky concerto a medium for rampant mechanical skill and unbridled temperamentalism, but Mr. Thalberg



avoided all such extraneous displays and sought and set forth the musical message of the work. It has one, despite the fact that Tchaikowsky detractors see in the composition only a vehicle for virtuosity. Mr. Thalberg scored a rousing success and after repeated recalls gave a deeply felt and exquisitely toned performance of Chopin's D flat prelude.

#### Gas Bombing in Journalism.

Under date of November 17, 1915, our London correspondent, Robin H. Legge, writes to the MUSICAL COURIER as follows:

I have no notion what your American laws are as to picking and stealing information from other newspapers. But in view of my connection with the MUSICAL COURIER I think it well to ask you if anything can be done to stop what really is pillage of my columns in the London Daily Telegraph by another paper in your city, called Musical America. I think I have mentioned the matter before. But a copy of that paper reached me today, dated November 6. On page 11 the first long paragraph is taken from a private letter to me from Petrograd. The source of this is acknowledged in a rather curious way, since the article from which it is "borrowed" bears my own signature and I am not the Daily Telegraph, only its musical editor.

But if you will glance at column 4 of the same issue the two bottom paragraphs are mine. I translated the information about Glazounov's work from the Russkoe Slovo (Moscow) myself and the news from Spain was derived from a private letter to me from Arbos, written from San Sebastian. Neither source is acknowledged.

I could give you countless instances of this kind of thing. Where is it to stop? Personally I have no objection to the "borrowing" of my own private information and my own expression of it. But most emphatically I do object, when in the service of another journal, to having my matter "lifted"—that is the only word—and its source not acknowledged.

There is an American law with international application, covering the public misuse of copyrighted matter, and Mr. Legge has redress under that arrangement. We are not surprised at the course of the New York music paper which he mentions, because those methods of obtaining European "news" always have been part of its system. The only American musical newspaper with a complete, reliable and legitimate European news service supplied by paid correspondents of known probity and standing, is the MUSICAL COURIER.

#### A Modern Critic.

Most of us who write about Schönberg prate continually about his dissonances, his lack of melody as we understand it, and the ugliness of his harmonies. All our Schönberg writing revolves unrelievedly about those questions, and as a windup to our solemn reflections nearly always our critical brethren and ourself trot out Schubert, Schumann, Beethoven, Brahms, Wagner and other old masters and ask Schönberg jeeringly why he does not try to write like them. James Huneker is a critic, too, but he does not appear to have fixed conceptions on the boundaries of music and he does not seem to expect composers to stay within those confines. If they skip over the lines, he instantly follows them and tries to discover whether they are bound. Because Schönberg's music is unlike that of his predecessors and some of his contemporaries, Huneker does not throw up his hands in despair and pen critical scoldings and reproaches. He opens his heart and his mind and searches therein for emotional and intellectual analogies to meet the new formulae projected by the man with a style that resembles nothing experienced previously by even the most catholic of music reviewers.

In his new book, "Ivory Apes and Peacocks," Mr. Huneker discourses in this fashion about an advanced score by Schönberg:

Your nerves . . . are literally pinched and scraped. . . . Perhaps the Hebraic strain in the composer's blood has endowed him with the gift of expressing sorrow and desolation and the abomination of living. . . . What kind of music is this, without melody, in the ordinary sense; without themes, yet every acorn of a phrase contrapuntally developed by an adept; without a harmony that does not smite the ears, lacerate, figuratively speaking, the ear drums; keys forced into hateful marriage that are miles asunder, or else too closely related for aural

matrimony; no form, that is, in the scholastic formal sense, and rhythms that are so persistently varied as to become monotonous—what kind of music, I repeat, is this that can paint a "crystal sigh," the blackness of prehistoric night, the abyss of a morbid soul, the man in the moon, the faint, sweet odors of an impossible fairyland, and the strut of the dandy from Bergamo? (See the Gouraud poem.) There is no melodic nor harmonic line, only a series of points, dots, dashes, or phrases that sob and scream, despair, explode, exalt, blaspheme.

#### Some Variationettes.

When Schönberg writes an opera each member of the chorus will have a leit motif.

The name Reger reads the same backward as forward. Some of his compositions sound that way, too.

And speaking of a name, why doesn't Schönberg translate his into Beaumont and slip his works into the current French concerts?

Many modern composers seem to have established a melodic moratorium.

We must stop admiring the New York Sun if it keeps on using the word "artiste."

"Music begins where words end," says a popular definition of the tonal art. It is different with criticism. There words begin as soon as the music ends.

LEONARD LIEBLING.

#### WHAT'S IN A NAME?

When Mrs. F. Weingartner was born, right on this little old island of Manhattan, she arrived with the family name of Wasself, to which the name of Lucille was prefixed. Then when she began her professional career she adopted the name of Lucille Marcel, Marcel being the family name of her mother. This was all very well until the war broke out, when, although the French form of her professional name was not backed up by any French blood, it was not seeming for the wife of one of the leading Austrian conductors to have a thoroughly Gallic name. So, soon after the war began still another change was decided upon and Lucille Marcel Weingartner became Lucilla Marcella Weingartner. At the end of May, without paying any attention to the feelings of Frau Weingartner, Austria and Italy got into a row, so once again she appears to be badly off with Lucella Marcella. So, keeping in mind the great principle of Safety First, we suggest resort to Esperanto—Luseel Marsl—or words to that effect. Like the rose, she would sing just as sweetly under any other name.

#### HELPING AMERICAN STUDENTS.

It is gratifying to learn that Lucien Muratore, leading tenor with the Chicago Opera Association, has offered a \$200 prize to help American students in their musical education. The \$200 prize contest will take place some time in January at the Congress Hotel, Chicago, and the student who will be selected by the judges will be given that sum with the understanding that other contributions can be added by wealthy persons for the continuance of the musical studies of the successful aspirant. The rules for the competition are as follows:

The competition is open only to American citizens.  
The students may sing only one selection.  
The same accompanist will play for all competitors.  
The award and payment of the amount of the prize (\$200) to the winning entrant shall be full payment for the winning student.

The contest will close January 8.

The award will be made by a board of disinterested judges, comprising the music critics on the daily papers in Chicago.

Extract from a Muncie, Ind., newspaper: "The musical situation in Muncie has not materially changed since the subject was first discussed in this paper, but the sentiment in favor of a musical movement has increased." At this rate of progress somebody in Muncie is likely to forget himself and buy a talking machine one of these days—on installments.

#### STEPHEN C. FOSTER'S WORKS.

A few days ago the Library of Congress favored the MUSICAL COURIER office with a "Catalogue of First Editions of Stephen C. Foster." Now, Stephen C. Foster is historically perhaps the most important American composer who has ever lived, for he is the only one who has provided us with a group of songs which have already come down for two or three generations and which promise to endure in the hearts of the people for a great many generations still to come. In fact, the songs of Stephen C. Foster come nearer to being American folksongs than any other native product. Looking through the book, we, as a member of the present generation, discovered ten titles which we knew and we are familiar with the music of half of these. That will represent perhaps about the average familiarity of the musician of today with Stephen Foster's works. But what was our astonishment to discover that this catalogue lists 186 songs, and, in addition, a few miscellaneous dances, arrangements and so forth.

The prefatory note of O. G. Sonneck, chief of the Division of Music of the Library of Congress, contains some very interesting material, reproduced below:

"Few are the composers whose music survives their generation. Stephen Collins Foster died at New York on January 13, 1864—by a remarkable coincidence this American master of song was born in 1826 on the Fourth of July—and his best music is still a living force in our national life. Many of Foster's songs, of course, belong to the mid-nineteenth century type of sentimental American parlor 'ballad,' not exactly distinguished by either beauty or skill, but some of his songs possess the beauty and power of imperishable folksongs. Misconception or partisanship may succeed in banishing these songs from our public schools, but Stephen C. Foster's place in the history of music in America is too high to be permanently affected by such efforts.

"A library, even a national library, has but limited opportunities for honoring the memory of such a man beyond the immediate interest evinced in him by readers. Exhibits of his works, such as the Library of Congress arranged last year in its exhibition halls, represent one of these opportunities; another suggests itself from the fact that bibliography is the handmaiden of history. The deeper the historical interest in a man of genius grows, the more ramified the desire for bibliographic knowledge about his work is likely to become.

"To maintain that the historical interest in Stephen C. Foster has so increased within the last fifty years as to create a craving for bibliographic information about him would be absurd, but that his works have become fairly interesting bibliographically is certain. One reason for this explains itself from the rarity of the original editions of his songs. Just how rare they are only he will realize who attempts to collect them. A Foster enthusiast who has succeeded in collecting all the 158 songs, etc., enumerated in the "Biography, Songs and Musical Compositions of Stephen C. Foster," published in 1896 by his brother Morrison, will have accomplished a neat and difficult feat of collecting, but he cannot call himself the happy possessor of all the Foster songs. Curiously enough, while the depository copies of the first editions of about fifteen of the songs mentioned by Morrison Foster have defied search—they may have disappeared years before the copyright deposits were transferred from the district courts to the old Library of Congress—our files have brought to light some songs not known to Morrison Foster.

"The catalogue is not quite exhaustive since unfortunately some of the (about fifteen) songs not in the Library of Congress defied search and therefore description. Doubtless they exist in some public or private library. Indeed, it is possible that they are in possession of the composer's daughter, Marion Foster Welsh, of Pittsburgh, Pa. We regret that our own efforts and more particularly the very kind and public spirited efforts of Charles N. Boyd, Joseph H. Park, and Adolph M. Foerster, of Pittsburgh, Pa., to gain access to Mrs. Welsh's collection in the interest of bibliographical completeness of this book failed.

"The question whether or not all songs published with Foster's name as composer really were composed by him has been left to others for an answer."

In the absence of definite information it is hard to understand why Stephen C. Foster's daughter, Mrs. Welsh, should be loath to allow those who are taking so much pains to preserve accurately a historical record of her father's works, access to any material which she may have. Let it be hoped that she will adopt a different attitude later.



## A LITTLE BIT OF BACON.

To butchers and cooks the word bacon means the savory swine flesh which is avoided alike by orthodox Jews and confirmed dyspeptics. But to the profoundly philosophical and erudite readers of these columns, Bacon is the name of a thinker, moralist and writer of the period of Queen Elizabeth, and keeper of the royal seal. We need not now describe a seal. Suffice to say it was not an animal in the menagerie. It is to the little bit of Baconian philosophy that we must direct our readers' attention. Francis Bacon, afterwards Sir Francis Bacon, afterwards Lord Verulam, who is usually but incorrectly called Lord Bacon, wrote much and said many very wise maxims. His favorite maxim was: "Do not inflate plain things into marvels, but reduce marvels to plain things." How often have we recalled these words as we sat at a symphony concert and heard mediocre melodies and common harmonies decked out in all the sumptuous magnificence of a super-Wagnerian orchestra! How marvelous to the uninitiated is a plain diminished seventh wheezed out by a quartet of stopped horns! How magical to the novice is a cheap tune on the flutes and clarinets accompanied by sweeping arpeggios on the harp! And the inexperienced and uncritical hearer wonders why the wiser judges condemn as tawdry the apparently marvelous work that had captivated him. He cannot understand that it is greater to reduce a marvel of counterpoint and harmony to a little piano fugue or sonata, as Bach and Beethoven did, than it is to inflate a plain and ordinary string of commonplaces to a marvelous grand opera or symphonic poem. Accessories can never compensate the lack of essentials. Beethoven's symphonies, for example, do not endure from year to year merely

because of the orchestral splendor of their scoring. As a matter of fact, there are dozens of professional orchestrators and arrangers who could score Beethoven's symphonies with far greater effectiveness, as it is called. These same arrangers are frequently hired to doctor up a raw and crudely amateur work and make it into an orchestral score. We have no trouble at all in detecting how the skilled arranger has inflated a plain thing into a marvel. Beethoven and Brahms were guilty of no such practices. That is why the superficial hearer often finds Brahms dull. So far as mere external sound is concerned, how tame the first movement of Brahms' D major symphony is beside Tchaikowsky's "1812" overture. This comparison, of course, is hardly fair, for the two works were not intended to express the same moods and sentiments. But the superficial listener cannot but be impressed with Tchaikowsky's inflation and disappointed with Brahms' reduction.

Song writers, too, commit the same inartistic offense. They seek to hide melodic poverty under piles of accessories in the shape of supposedly dramatic declamation and rhapsodical accompaniments containing dubious harmonic progressions which could not be reduced to good four part writing. They say the accompaniments of the old masters are thin. No doubt they are often too small to satisfy the modern ear, but that is no reason why the fuller accompaniments should be incorrect. However, we have no intention of starting a course of instruction in musical composition. Some of our readers might think that they know more about that art than we do. But surely they cannot resent a hint from the great philosopher, Bacon: "Do not inflate plain things into marvels, but reduce marvels to plain things."

## AN OLD SONG.

Someone in the house of Oliver Ditson had the bright idea of taking that famous old song by James A. Bland, "Carry Me Back to Old Virginny," and, beside the regular form for voice and piano, publishing it in a dozen other different arrangements. Then the house issued a special circular to push it, containing a little story by Dr. Thomas Tapper (copyright, 1915, by Oliver Ditson Company), which is so good that we reprint part of it by permission. The result has been that something more than twenty-five thousand copies of the old song, in one or another of the arrangements, were disposed of within a very few weeks after the appearance of the circular. This only illustrates what can be done with old material, if it is at the same time good material and properly handled.

The Tapper story referred to above is this:

We sat one evening in the moonlight, singing old songs. There was just the gentlest motion in the leaves overhead. The lake, a mile or so away, looked like a sheet of silver. I felt that there was not an evil thought, that night, within a hundred miles of us; and there shouldn't have been one anywhere on earth.

Some songs were rollicking and boisterous; others were just happy and free; but one, "Carry Me Back to Old Virginny," was reverent. I can find no other word to describe the spirit which came to us from that wonderful melody.

At my right sat a little weazened creature not a minute under seventy-five nor an ounce over ninety-eight. He didn't sing two notes in tune, nor one for that matter; but he simply could not keep back the impulse to try to hum the melody along with the rest of us. He made me think of a tuneless dormouse. When the song was done he coughed suspiciously loud, wiped his eyes, and said: "It's funny how this night air takes hold of me."

Nearby sat a tall, bronzed, sterling son of the ages. He looked like a Viking for courage, and a Greek athlete for power. When we came to the words: "No place on earth do I love more sincerely," his vigorous, tuneful voice just crumpled up and slipped down his throat. I was sorry he felt compelled to drop out for he was a sustaining power to the chorus.

When the last notes had died away, there followed the stillness of a silent prayer. I was as sure as I am of my existence that we all lost for a moment the moonlight and

the lake and saw once again the flowered fields of our childhood, the starry sky, and the smiles of the loved ones at home.

Well, somebody had to break the spell, so I said to the Viking: "Born in Virginia?"

"No, sir," he replied, "I come from Australia, but for fifteen years past I have been in business in Winnipeg. No," he went on, rather wistfully, "I have never been in Virginia."

Then I said to the dormouse: "Are you from the South?"

"Why, no, not exactly," he answered, "Berwick, Maine, is my home town. But most of my life I've lived in Massachusetts. In fact, I always sign myself from Boston. Big place, you know, and quite well known. But what difference does it make where a man comes from. Home is home for everybody."

"And thank God for the memory of it," said the Viking.

## RHYTHM ON THE STAGE.

In a recent issue of Minneapolis' bright and ably written journal, *The Bellman*, there is an essay of more than usual interest to opera composers and hearers. It is called "Rhythm on the Stage," and it is written by Prince Serge Wolkonsky, who is a fellow countryman of Tchaikowsky, Rachmaninoff, Rubinstein and Tolstoi, and an authority on modern art in general and Russian art in particular.

The titled author sets forth his views very clearly and at considerable length. It would be impossible here to reproduce the eleven columns of the article, interesting and suggestive though it be.

Perhaps we can best sum up the gist of the essay by quoting one paragraph:

Is not the importance of movement clear? Is it not clear that with a most beautiful voice, with irreproachable singing, with the finest appearance, put amid the most fascinating scenery and a most accomplished orchestra, the man, if his movements do not respond to the musical rhythm, is nothing but an intrusive, useless being—a body dressed up from the pictorial point of view; a concert singer dressed up from the musical point of view?

According to this Russian critic, few operatic actors ever become a living part of the drama they are acting while they are singing:

In the drama without music rhythm does not manifest itself with such clearness as in those forms of scenic

art where music enters; in the sense of time the actor is put under easier conditions than the singer or the dancer. He may shorten or lengthen his pauses as he pleases; he may carry on a silent scene for two minutes or again for twenty seconds, and not sin against any laws or exigencies.

Quite different in the opera and in the ballet: the performer here is subordinated to time. He is wedged in, and every duration is preestablished by the composer.

Prince Serge Wolkonsky dwells on the necessity of the study of the rhythm on the stage and points out how that many fine vocalists fail in opera for neglecting or failing to put themselves in the picture:

By his movements the performer simultaneously belongs to both arts. By his visibility he belongs to the visual art, the painting, the surroundings. By his rhythm he belongs to the auditive art, the music. Only by rhythm does he fuse with music, and through himself effects the fusion of music with the picture, for music and the picture have nothing in common, but man has something in common with both: rhythm with music, and his aspect with the picture.

We earnestly recommend the essay to all who act and sing on the stage, and to all who compose for the theatre. Let us add herewith a famous saying by a famous man:

Read not to contradict and confute, nor to believe and take for granted, not to find talk and discourse, but to weigh and consider.

We have taken Bacon's advice to heart and we shall not take for granted or refute anything Prince Serge Wolkonsky has said. But we ask our readers to do as we have done—read to weigh and consider.

## A LETTER TO LORD CHESTERFIELD.

In the year 1765 the elegant and cynical Lord Chesterfield wrote to his godson: "Do everything in Menuet time, speak, think and move always in that measure, equally free from the dullness of slow, or the hurry and huddle of quick time."

Dear Lord Chesterfield, we thank you for your advice and good intentions, but we regret to say that the menuet, as you call it, has long been obsolete in these parts, and we do not know what you mean. Still less do we understand the sarabande and the passepied, or the Pyrric dances of antiquity. If you will be good enough to materialize and return to earth for a few hours we shall be delighted to let you hear the "honk, honk" of an automobile approaching you at the rate of thirty miles per hour, and we promise you an unexpected treat in the electric hammer that is rat-tat-tat-tatting like a machine gun and rivetting the bolts in a skeleton skyscraper. You will find plenty of diversion in the roar and rumble of our trolley cars, and if you are fortunate you may be stunned by a rushing, puffing, snorting, wheezing, coughing fire engine, with its clang of iron bells jangled out of tune. Or perchance the didactic and insistent gong of an ambulance may disturb the placid minuet in your imagination. By way of change and spicy variety, a brassy band tooting at "The Watch on the Rhine," and a wiry, twanging street piano frisking through "Tipperary," will prevent your twentieth century existence from becoming unbearably monotonous.

Ragtime, probably, will not meet with your approval—nor, in fact, will any of the dances of our day delight you with the graces of your old world minuet. There was a time when the lovely Marie Antoinette and all the stately ladies of the royal court of France bowed and promenaded through the aristocratic minuet, such as you had in mind when you wrote your godson to "do everything in menuet time."

We are told that the age of chivalry is past, and we know that the minuet is not in fashion at our leading restaurants. If you still believe that you can get out of the way of a motor bus and cross Forty-second street in strict minuet time we beg leave to tell you that nothing but a tango quick step and a maxixe ragtime will save your aristocratic life. Times have changed since you rolled through the streets of old London a century and a half ago.



## THE BYSTANDER.

John Smith, the Wagner Swallower—Talking Machine to Kreisler's Rescue—  
Godowsky's Pedagogic Masterpiece.

Of the four works of the "Ring," it may be said without fear of contradiction that the "Walküre" is the most popular with the general public. I have seen the "Walküre" perhaps thirty times in various countries and languages. Only last week I went to the first production at the Metropolitan this season.

There is the Vorspiel; there is the sugary sweet music in the first half of the first act, and then, from the re-entrance of Sieglinde way through to the end of the act, very fine music. In the second act a very wonderful introduction is followed by the still more wonderful Brünhilde Ruf; but after that comes a long, arid stretch, which, for length and lack of interest, is hardly equaled in any Wagner work. The final act gives us first the famous "Ride of the Walküre." A passage of considerable length and little interest then succeeds, redeemed by what follows, some of Wagner's finest inspiration—the dialogue between Wotan and Brünhilde, Wotan's immortal farewell and the equally immortal Fire Music that follows it.

But the question is, after you have seen the "Walküre" twice or ten times or fifteen times, or as many times as I have, how much of it will you willingly see and hear again? Reducing the answer as near to a mathematical basis as possible, I am inclined to say after mature reflection, sixty per cent.—or sixty-five at the outside.

Now if, after you have seen the "Walküre" for the tenth or the twentieth or the forty-ninth time, you chance to meet your friend, John Smith, and are reckless enough to say to him, "Do you like the operas of Wagner, each and every one, performed without a single cut?" and he answers "Yes," then you know that John is one of two things—either a well, an untruthful or a fool. If he says yes and does not mean it, then he lies to you because he wants to be considered very "high brow" in the realms of music and thinks that he must say it. If he answers yes because he really believes so, then he has been foolish enough not to think out the problem for himself, but has taken the word of some friend, who has been insincere enough to tell him that it is the right thing to be crazy about everything Richard Wagner ever wrote, said or did. Personally, I would never lend a even a nickel to anybody who answered "yes" when I put them to the test of that Wagner question. At the same time, nobody more sincerely admires all that is beautiful in Wagner's work than I do.

And what is the answer? The answer is the blue pencil. A man of Artur Bodanzky's training and ability knows how and when to apply it, as we have already heard at the Metropolitan this season. Let the good work go on. There never was an operatic work written in this world capable of holding the attention and interest longer than from eight to eleven, or eleven fifteen at the outside, including intermissions. Any one who performs Wagner's works with the cuts used by Bodanzky—I believe most of them were originated by Hans Richter for use at Vienna—far from desecrating the wonderful music dramas, is doing a real service to Richard Wagner's memory and helping to produce his work in the form in which they are bound to endure much longer than if presented in their entirety. More power to his arm—and the blue pencil at the end of it.

Only those who have had a chance to examine the publications of the Art Publication Society of St. Louis can realize what a truly monumental pedagogic work Leopold Godowsky is creating, one that will endure all through his life—let's hope it will be a long, long one—and decades beyond as a memorial to his supreme ability not only as a master pianist, but a master musician. Of all the various methods and schools which have been issued since the piano was first made, nothing has compared with this in completeness and carefulness. The "Educational Adaptations"—little pieces culled from the best of musical literature other than that of the piano, as carefully edited as the piano masterpieces themselves and designed to teach the pupil the value of music in general at the same time he is studying the piano—are unique and invaluable.

It has been my pleasure to follow the development of this work from the very beginning and to see how it has broadened out and extended under Godowsky's guidance. I chanced to be visiting him in Bad Ischl only a few weeks after he had accepted the offer of the Art Publication Society to become its chief editor. Even then his alert mind had grasped the infinite capacity of development afforded by the original series of lessons, so cleverly pre-

pared by the late W. S. B. Mathews. Godowsky already realized that the work was too large for one man alone and had taken steps to secure the cooperation of the three other eminent musicians who now collaborate with him in the editorial work, Josef Hofmann, Emil Sauer and Edgar Stillman Kelley. The addition of Emerson Whit-horne as executive editor completes a staff of editors such as never before has been employed on any one pedagogical musical work.

If it was not for the fact that Fritz Kreisler tells this story on himself and guarantees its authenticity, one would be inclined to take it for the lucubrations of a press agent, and a very clever press agent at that.

Once on a time Kreisler played in Antwerp. He was due for an engagement in England the following evening and was going over on the night boat. After the concert there was an hour or two to spare before the boat sailed. Kreisler has made a specialty of knowing the antique shops in all the towns where he habitually plays. Antwerp is no exception. So he started to prow around among them in the spare time before the sailing of the boat. In one he found an old violin; in fact, a very good old violin, though not one of those that commands fabulous prices. Said he to the dealer: "How much for this violin?"

"So and so much," answered the dealer, naming a price which Kreisler knew to be about five times the actual value of the violin.

"Ah!" said the violinist sarcastically, "I see, you are a violin expert. Now"—opening his own case, in which he had the famous Strad—"what is this worth?"

The dealer examined Kreisler's violin for several minutes.

"A valuable instrument," said he. "But wait a minute, over at my other shop I have one still more valuable—one that I know you would like to see. I will send my boy for it."

The boy left. It took him quite a while to come back, but when he did so he brought—a policeman, who promptly proceeded to place Kreisler under arrest.

"What is the matter?" demanded Kreisler. "Why do you arrest me?"

"For stealing Kreisler's violin," answered the policeman promptly; and the dealer proceeded to offer the best of evidence by showing a catalogue which contained an exact description of Kreisler's violin, ascribing the ownership very properly to himself.

"But I am Kreisler," said the violinist.

The policeman shrugged his shoulders.

The dealer shrugged his shoulders.

Even the boy shrugged his shoulders.

There was only a half hour to boat time. Kreisler realized that he had to prove his identity or lose the boat and miss his engagement in England. He looked about the shop, hoping for something to help him. In one corner he saw a large talking machine, evidently second hand, but just as evidently useful.

"Do you happen to have a Kreisler record?" he asked.

"Certainly," said the dealer.

"What is it?"

"The 'Caprice Viennoise.'"

"Put it on, please," said Kreisler.

The dealer did so. When it was over Kreisler took up his Strad, tuned for a moment and, in his turn, played the "Caprice Viennoise."

Tableau! Dealer, policeman—even the boy—on their knees, in as complete a semicircle as three men can accomplish, about the famous violinist. Near-tears!

Kreisler caught the boat.

On the music page of the New York American last Sunday somebody wrote about "The Curious Lack of Italian Singers for Italian Opera." As far as the men go, it is hardly true that there is a lack, as witness the Italian male singers at the Metropolitan; but there certainly is a lack of women singers of the first rank, not only here but in Italy as well. Mmes. Bori and Barrientos, the leading "Italian" singers of the Metropolitan Opera Company, both happen to be Spaniards. In the course of a several months' visit to Italy, in which I heard opera in four or five of the leading theatres, only two of the younger women appealed to me as being of the very first rank, Rosa Raisa, who has certainly blossomed out after a season of inconspicuous parts with the Chicago Opera Company, and Claudia Muzio, who is fairly well known

in Europe and South America, but has not come here as yet. Raisa is a dramatic soprano, Muzio more distinctly a lyric, though not coloratura. They are both well worthy of the Metropolitan board and will undoubtedly come here later.

\* \* \* \* \*

It was a tremendous shock to learn of the death of Algernon St. John-Brenon. For some time, seeing him failing visibly, a great many of us had feared the worst, but none had anticipated so sudden an end. A most brilliant, entertaining writer. His sharp, witty style only served to throw into stronger relief the tremendously broad foundation of knowledge which underlay and guided his facile pen. As a friend, a most gentle and loyal soul. I shall never forget, in Rome last spring, how indignant he was at having been taken for a German by some of the Italian rabble as he sat before a cafe, at the time when Italy was suspicious of all foreigners and as indiscriminating as suspicious. That these people, for whom he really had a genuine fondness, should have made things so unpleasant for him until he could prove his identity rankled in his mind. He spoke of it again here not a month ago. His place both in the hearts of his friends and on his paper is one that will not be filled lightly—in fact, it will not be filled at all.

BYRON HAGEL.

## RUBINSTEIN CLUB'S SECOND MUSICALE OF SEASON.

Well Known New York Society Again Entertains.

Saturday afternoon, December 18, the Rubinstein Club, Mrs. William Rogers Chapman, president, gave its second afternoon musicale of the season in the Astor Gallery of the Waldorf-Astoria, New York. A most interesting musical program had been arranged, the artists being Albin Antosch, cellist; Suzanne Seymour, dramatic soprano, and Leon Rothier, basso of the Metropolitan Opera Company. Mr. Antosch opened the program with the Hungarian rhapsodie by Popper, playing this number with unusual taste and skill. His other solo numbers were an air by Bach and Popper's "Spinnlied," the former being particularly worthy of note.

Miss Seymour, who recently returned from abroad, sang Handel's aria, "O Sleep, Why Dost Thou Leave Me?" Bach's "Mainacht," Schumann's "Frühlingsnacht," Munro's "My Lovely Celia," and Horn's "I've Been Roaming." Aided with Mr. Antosch's cello obligato, Miss Seymour also sang Massenet's "Elegie." This was a particularly enjoyable number and both artists were warmly applauded. Miss Seymour possesses a soprano voice of much dramatic power. She was accorded an enthusiastic reception, singing Cadman's "The Land of the Sky Blue Water" and Mrs. Beach's "The Year of the Spring" as encores.

Mr. Rothier, who very courteously took the place of James Harrod, who was unable to appear because of illness, delighted the audience by his consummate art. Among his numbers may be mentioned an old French song, Schumann's "Two Grenadiers," MacFadyen's "Inter nos," Bruno Huhn's "Invictus" and Rogers' "My Star."

Lina Coen and Mrs. Albin Antosch were the accompanists, and a word of special commendation is due each of these ladies for their splendid work at the piano.

A pleasant feature of the afternoon was the welcoming of a number of new members, each of whom was presented with a bouquet of the club flowers, American Beauty roses and white carnations. The guests of honor were Mrs. F. S. Wardwell, chairman of music of the General Federation of Women's Clubs; Mrs. R. F. McArthur, of Tulsa, Okla.; Mrs. William Grant Brown, Mrs. William Todd Helmuth, Mrs. Eugene J. Grant, Ella Wheeler Wilcox and Ruth Helen Davis.

A delightful collation was served and dancing followed.

## Alice Zeppilli Heard From.

The following letter, translated from French, was received at the Chicago office of the MUSICAL COURIER recently:

Monte Carlo, November 27,

Villa le Palis,

MY DEAR MR. DEVRIES.—After such a long lapse of time you will probably be surprised to hear from me. I hope, first of all, that my letter will find you in splendid health.

The reason I did not come this year was due to my husband going to the front and I could not have the courage to cross the ocean alone. I have already signed with Campanini for sixteen performances for next year. Last winter I had many appearances with Caruso. I have also had many guest appearances and concerts in Italy and France. Next week I will appear as guest at Bordeaux, the following week in Lyons, a week in Paris and one in Marseilles, and I will also appear in two or three other big cities in France. I am in splendid voice, though at the present time the fees you get in France are not very big. This was compensated by the enormous success that I scored everywhere.

Hoping that I will hear from you shortly I send you, my dear Mr. Devries, my very best regards.

(Signed) ALICE ZEPELLI ALBERGHINI.

P. S.—What is the matter? I have not received the last few numbers of the MUSICAL COURIER?





## DANCING RUTH ST. DENNIS.

The accompanying illustrations represent Ruth St. Denis, the famous dancing artist, in three characteristic costumes and poses, East Indian, Egyptian and Japanese. Miss St. Denis will exhibit her terpsichorean charms and graces to New York audiences at the Hudson Theatre, December 27, 28, 30 and 31, and at several private entertainments during the holidays. Associated with Miss St. Denis will be Ted Shawn and a specially selected and specifically drilled company, in a series of exquisitely tasteful scenes, dances and pantomimes, the whole forming a combination which, according to critics everywhere, it would be difficult to outdo in attractiveness and originality. A complete St. Denis program is as follows:

Nature Series—  
Will-o'-the Wisp.  
Dawn.

Showers and Sunshine.  
Sunset.

Morning.  
Cocoon  
Harvester and Gleaner.  
Mr. Shawn and assistant dancers.  
The Peacock (an Indian legend).  
Miss St. Denis.  
The Lord Is My Shepherd (a rhythmic study of the Twenty-third Psalm).  
Mr. Shawn.  
Ballet Egyptienne.  
Eight tamboura dancing girls of the time of Rameses II.  
A Dance of the Fourteenth Dynasty.  
Miss St. Denis and Mr. Shawn.  
South Sea Island Dances—  
Samoan Dance.  
Sea Spirit.  
Hawaiian Hesitation.  
Houla Ballet.  
Mr. Shawn and assistant dancers.  
Japanese Dance to the Koto.  
Miss St. Denis.

A Desert Poem.  
Mr. Shawn.  
Intermission.  
Motion pictures of The Denishawn Dancing School of Los Angeles, Cal.  
MODERN DANSE DIVERTISSEMENTS.  
The St. Denis Mazurka—  
Sea Gull Waltz.  
Balancello.  
Rouli Rouli.  
Danse Impromptu.  
Miss St. Denis, Mr. Shawn and assistant dancers.  
The Garden of Kama (a romantic legend of India). An Oriental, scenic costumed production.  
Miss St. Denis, Mr. Shawn and entire company.  
Radha (the famous mystic dance of the five senses, as presented over 1,000 times in Europe and America).  
Miss St. Denis and Hindu assistants.

## Paul Althouse's Rapid Rise.

Paul Althouse, tenor of the Metropolitan Opera Company, is constantly winning new laurels in the concert field. On November 1 Eric De Lamater in the Chicago Tribune said: "Paul Althouse is a tenor who seems destined to stand in the sacred circle of the elect, so great is his vocal gift and so thoroughly is his interpretation effective. His warm, healthy tone may well induce insomnia in the chambers of many an idolized tenor of the day."

Strong commendation is this, but the Chicago endorsement finds echo in every city where Paul Althouse appears. No tenor of the last two decades has come so rapidly to the front. For five short years this excellent young singer was a chemist for the Reading Coal and Iron Company in the anthracite fields of Pennsylvania. The young Metropolitan star was then making what locally seemed to be good money. His salary as a chemist was well worth while. Sundays found the embryo artist in the choir of Christ Church, Reading, where he was tenor soloist at a fair stipend.

The seed of ambition was deeply implanted in the soul of this Pennsylvania boy. He heard the "call of the opera" and forsaking all else, Paul Althouse went to Philadelphia to sing for Oscar Hammerstein. This great impresario and builder of opera houses at once recognized the latent ability of the aspirant for grand opera honors and at once engaged

him. When the Philadelphia season closed, Mr. Althouse studied for a year in New York, after which he was engaged by the Metropolitan Opera Company. In his short term at the Opera House, Mr. Althouse has created several important roles, including The Duke, in "Madeleine"; Dimitri, in "Boris Godunoff" and Count Neipperg, in "Sans Gene."

## Renata Chollet Again in Favor.

Renata Chollet, French prima donna soprano, won new laurels recently with her contributions, "Air des Bijoux de Faust" (Gounod) and "Beau soir" (Debussy), which were a part of the program given at the old Knickerbocker Club, New York City, for the benefit of French disabled soldiers.

Mlle. Chollet's success in this country is predicted, not alone because she is a gifted vocalist, but by reason of other charms, such as a pleasing stage presence, well defined features and a soft cultured conversational voice, which, with her slightly colored foreign accent, is most pleasing to the ear. She is a woman who has traveled far, well versed in literature and the fine arts.

This is Mlle. Chollet's first American season. She is under the management of G. Dexter Richardson, of New York.

## Galesburg's Attractive Artists' Series.

In the World Famous Artists' Course, given at Galesburg, Ill., under the management of Anna Groff-Bryant, director of the Vocal Art Studio, Lombard College, Galesburg, Ill., the following artists are scheduled:

Monday, January 17, Frances Ingram, contralto of the Chicago Opera Association, and Carl Friedberg, pianist, in joint recital; Monday, February 21, Florence Macbeth, coloratura soprano of the Chicago Grand Opera Company, and Lambert Murphy, Metropolitan Opera Company, tenor, in joint recital; Monday, March 15, Julia Claussen, mezzo-soprano of the Chicago Grand Opera Company; Monday, April 24, Herbert Witherspoon, bass of the Metropolitan Grand Opera Company.

Thursday, October 28, Fritz Kreisler, violinist, and Wednesday, December 1, Mme. Melba appeared, attracting a large attendance from surrounding cities, such as Kewanee, Fort Madison, Burlington, Monmouth, Bushnell, Canton, etc.

## And the Band Still Plays.

Band concerts are still being held on Sundays in one of the courts on the grounds of the late Panama-Pacific Exposition at San Francisco. The fair is closed, but melody still flows.

## ANDRÉ TOURRET (Paris) Violinist

Concertmaster, Orchestra of the Paris Conservatoire  
Member of the Jury of the Conservatoire

Will receive pupils at his studio:  
68 East 77th St., N. Y. Phone: Lenox 1871  
Correspondence in regard to recitals, concerts, etc., to  
R. E. Johnston, 1451 Broadway, N. Y.

## MASSENET'S CHARMING "MANON" AGAIN DELIGHTS NEW YORKERS.

Season's Initial Performance of Score That Exhales French Atmosphere in Every Measure—Brilliant Cast Interprets the Work—Wagner Represented During the Week by "Walküre" and "Götterdämmerung"—Second "Martha" Production Attracts Immense Crowd—"Bohème" in Brooklyn—Beatrice Harrison Scores at Sunday Evening Concert.

### METROPOLITAN OPERA HOUSE.

#### "Manon," December 15.

Massenet's charming and fragrant "Manon" score served again to show its ideal nature as a setting of Prevost's imperishable love story. Contrary to the Puccini musical version, the one by Massenet exhales French atmosphere in every measure, and without that as a basis and a background, no tonal setting of the life and love of Manon Lescaut is convincing or even correct. Massenet's music has melody, grace, passion and, where required, piquancy and humor. Those who charge the Massenet pages in this opera with lacking in weight base their conclusion on a false premise, for they expect a "Tristan and Isolde" handling of personages who in no way are heroic or noble in the epic sense. Another decided advantage of the Massenet "Manon" is its complete singableness in accordance with the Gallic ideas of suavity and flexibility in the vocal phrase. When performed by a competent cast, a polished orchestra and a conductor of refinement and discernment, there is no operatic experience more thoroughly enjoyable for those who like lyricism and do not consider philosophy, realism and murder necessary in order to constitute what they regard as "serious" opera.

Not only was the cast of last week competent, but also it was brilliant in the extreme; the orchestra was superb, and Giorgio Polacco's baton searched out every tuneful beauty in the score and followed the singers with unerring instinct for nuances in tempo, delivery and dynamics.

Frances Alda, the Manon, is a singer of rare command in the lyric field, and the Massenet idiom fits perfectly her smooth style and power of expressing romantic sentiment. She displayed flexibility, taste, and color resource in the handling of her measures. Connoisseurs found subject for constant admiration in everything Mme. Alda did vocally and in her acting.

Her coquettish winsomeness in the first act, her impassioned appeal in the church scene and her pathetic portrayal of the death of Manon were histrionic moments that stood out admirably in the Alda impersonation.

Caruso, in his old part of Chevalier Des Grieux, put forth his best efforts, and they were crowned with unreserved success. His tones had all their wonted ring and vibrancy and his art of modulation seemed more varied than ever. As an emotional actor, Caruso stands second to no one on the operatic stage.

Antonio Scotti acted Lescaut skillfully, Rothier sang the part of Count Des Grieux resonantly and tellingly. An excellent contribution was that of Andrea de Segura as De Bretigny. Others in the cast who did small parts exceedingly well were Sophie Braslau, Lenora Sparkes, Robert Leonhardt, etc.

#### "Walküre," December 16.

"Die Walküre" appeared for the first time this season. Honors went distinctly to the women of the cast, with Artur Bodanzky and Henri Scott as the only men to share in them. Sembach as Siegmund and Carl Braun as Wotan were neither of them at their best. Sembach was agreeable to hear as long as he sang softly and in his lower register, but there was a distinct edge to his tone in the upper register, especially when he attempted to sing loud and forced in consequence. Braun was plainly out of voice the whole evening and will do himself better justice in other performances. Henri Scott appeared as Hunding for the first time and was more than acceptable in the role. His fine singing contrasted most favorably with the faulty work of the other men, and his warm, mellow, rich voice and capable acting lent distinction to the part.

New Yorkers are beginning to wake to the fact that Margarete Matzenauer is one of the most remarkable artists whom the Metropolitan Opera Company has had for many, many years. Last Thursday night she was in magnificent voice and sang with all her wonderful art. Spontaneous applause after the Walküren Ruf is something never heard in Germany and rarely in New York, but there was an outburst of it last night, and at one or two other points where Mme. Matzenauer's singing had been particularly impressive. Dramatically she makes the Brünnhilde very possible, too, something that is again the proof of the greatest art.

Mme. Kurt as Sieglinde was more than excellent and a worthy companion to the Brünnhilde of Mme. Matzenauer. Her singing left nothing to be desired and her acting was

up to the same high standard. Mme. Ober as Fricka worthily completed the trio.

Yes, honors went distinctly to the ladies, except for Artur Bodanzky and Henri Scott. After Bodanzky's other Wagnerian operas every one had a right to expect something very fine of the "Walküre," and nobody was disappointed. Those critics who first accused Mr. Bodanzky of roaring too much like a sucking dove are, it is to be hoped, satisfied with the mighty climaxes which he built up last Thursday night. The Metropolitan Opera House has seldom, if ever, heard the "Ride of the Valkyries" better done.

#### "Martha," December 17.

Last Friday evening another capacity audience fairly revelled in the scintillating melodies of von Flotow's opera, and the wisdom of the Metropolitan Opera management in reviving "Martha" again was demonstrated beyond cavil. Two performances of this work within a week clearly indicated that the public still loves the old songs, especially when they are sung by a cast of such artists as Frieda Hempel (Lady Harriet), Margarete Ober (Nancy), Enrico Caruso (Lionel), Giuseppe de Luca (Plunkett), Pompilio Malatesta (Sir Tristan), Riccardo Tegan (the Sheriff).

Just to hear Caruso sing "M'appari" is worth going far, in fact the role of Lionel is one that shows off to advantage the full beauties of the Caruso lyric vocalism. The tenor was in great form and aroused the vast audience to frenzied outbursts of enthusiasm.

Frieda Hempel again gave a fine account of herself in the role of Lady Harriet, dashing off with marvelous ease the intricate and tricky coloratura passages and cadenzas demanded of the heroine. Miss Hempel not alone was a joy to the ear, but also to the eye. The exquisite singing of the "Last Rose of Summer" by this artist, with Mr. Caruso coming in toward the end with an obligato effect, completely shattered the rigid "no encore" rule at the Metropolitan Opera House, and the dear old rose was given another brief lease of life, this time in the English language. The house was in an uproar and the "Last Rose of Summer" could have been repeated ad lib. in every language had the will of the delighted audience prevailed.

Margarete Ober, by excellent vocal and histrionic skill, made of real importance the rather small role of Nancy.

Giuseppe de Luca was a splendid Lionel and came in for his merited share of recognition. De Luca is a polished singer and actor, and everything he does bears the stamp of absolute finish. The Sir Tristan of Pompilio Malatesta was not up to some of this singer's other portrayals.

Gaetano Bavagnoli conducted as though he loved the score, and held his stage and orchestral forces firmly in hand at all times.

"Martha" is heartily welcomed back to the Metropolitan repertoire, and New York's big operatic institution is to be congratulated for reviving the work and giving it so elaborate a production in every detail.

#### "Götterdämmerung," December 18 (Matinee).

Wagner's work was given last Saturday afternoon with this standard cast:

Siegfried .....	Jacques Urius
Günther .....	Hermann Weil
Hagen .....	Carl Braun
Brünnhilde .....	Melanie Kurt
Gutrune .....	Julia Heinrich
Waltraute .....	Margarete Matzenauer

Honors of the afternoon went as usual to Mme. Kurt as Brünnhilde and Mme. Matzenauer as Waltraute. Julia Heinrich strengthened the very favorable impression which she made at her first appearance as Gutrune. She sang and acted excellently and fairly shared the honors with the other two ladies. As far as the male element is concerned, the first prize went most distinctly to the conductor, Artur Bodanzky.

#### Metropolitan Sunday Evening Concert, December 19.

The principal soloist for the Sunday night concert at the Metropolitan was Beatrice Harrison, the English cellist. Those who have only hitherto heard Miss Harrison in the little pieces which she has been playing as a member of Mme. Melba's concert company have been able to form no idea of her real ability. Last Sunday night she had an opportunity to show of what she is capable and to justify the reputation which has preceded her from

Europe. Miss Harrison played the Saint-Saëns A minor concerto, and showed herself to be provided with everything necessary to the making of a cellist of the very first rank—an unexcelled finger and bow technic and thorough musical temperament. At this moment, Miss Harrison is not only one of the best women cellists of the world, but one of the very first of cellists, taking both men and women into consideration. The concerto ended, she was called back time after time by the audience, and, after a group of shorter numbers which she played later with Harry St. Leger at the piano, was compelled to answer with several encores.

The other soloists were Marie Rappold and Johannes Sembach, of the Metropolitan Opera Company. Sembach's principal number was the "Prize Song" from "Die Meistersinger," and Mme. Rappold's the Bach-Gounod "Ave Maria." Both artists were in good form and heartily welcomed by the audience.

Adolph Rothmeyer conducted the orchestra with vigor and decision; especially good was his reading of the "Peer Gynt" suite.

#### "Lohengrin," December 20.

Interest in the performance of "Lohengrin," which opened Christmas week, centered in the reappearance of Emmy Destinn as a member of the Metropolitan company. Judging by the applause which greeted her entrance and by the recalls which followed the first act, when she appeared six or seven times with the company, three times with Urius and finally alone, there were several people present who were glad to see her; in fact, several hundred; to be exact, apparently everybody in the house. The applause was not only a personal tribute to Mme. Destinn, but also a well deserved reward for the splendid work which she did as Wagner's youthful heroine. Mme. Destinn, who is considerably smaller in figure than when she last appeared on the Metropolitan stage, not only was in fine voice and sang the part well, as one expects from an artist of her rank, but she also looked the part in this performance, something which was not always true of former seasons.

Urius had one of his happiest evenings as Lohengrin and the artistic ensemble work of the two singers, especially in the third act, was as fine as anything which has been seen in German opera at the Metropolitan this season.

Margarete Ober sang Ortrud this time. It is a part which particularly suits the dark quality of her voice and she did extremely well. Carl Braun's King Henry and Hermann Weil's Telramund were the usual figures one expects from these artists. Artur Bodanzky conducted.

An extra little word of praise for that portion of the chorus which sings the bridal music. Nothing is harder than to keep in time and tune while wandering about all over the stage, sometimes together and sometimes separated by the whole width of the stage, as these peripatetic friends of the bride and groom are compelled to. That they always do keep in time and tune, even in the à capella passages, is a distinct tribute to the chorus master, Giulio Setti; to the conductor, and, not least, to themselves. This reviewer has heard third acts of "Lohengrin" which suffered fearful shipwreck upon this very rock.

#### "Bohème" in Brooklyn, December 18 (Evening).

For the fourth night of the subscription series given by the Metropolitan Opera Company at the Brooklyn Academy of Music, Puccini's ever popular "Bohème" was the opera selected. The performance on Saturday evening, December 18, had a particularly appealing Mimi in Frances Alda. This sterling artist sang and acted this role with her usual charm, her wonderfully beautiful voice, and she delighted even the most critical of her audience.

Owing to the indisposition of Luca Botta, Giacomo Damasco sang the role of Rodolfo in a finished manner. Antonio Scotti gave his familiar interpretation of Marcello. The other members of the cast were Riccardo Tegan as Schaunard, Pompilio Malatesta as Benoit, Andrea de Segura as Colline, Pietro Audisio as Parpignol, Robert Leonhardt as Alcindoro, Ida Cajatti as Musetta, and Vincenzo Reschiglian as the sergeant. Gaetano Bavagnoli conducted with vigor and authority, and won hearty applause at each appearance at his desk.

The performance fully measured up to the high standards of the Metropolitan Opera Company.

#### Mr. and Mrs. R. E. Johnston Entertain Musicians.

Mr. and Mrs. R. E. Johnston, at their home at Seventy-ninth street and Riverside Drive, New York, entertained a few artists and friends last Saturday evening.

Among those present were Mr. and Mrs. Leopold Godowsky and the Misses Godowsky, John McE. Bowman, Maud Allan, Anna Fitzju, Andrea de Segura, Belle Storey, Hugh Allan, Clarence Bird, Mr. and Mrs. Nahan Franko, Mr. and Mrs. Theodore Bauer, Mr. and Mrs. Louis Runkel, Mr. and Mrs. W. W. Johnston, Mr. and Mrs. Berthold Neuer, Lulu Breid, Emerson Withorne, Louis Siegel, Madeline Runkel, Emil J. Polak, Bradley Knoche, Edna Kellogg and others.



## "SIEGFRIED" BRILLIANTLY PERFORMED BY CHICAGO OPERA FORCES.

Capacity Audience Attends Sunday Presentation of Wagner's Forest Music-Drama—  
"Carmen" Put on Twice During the Week—Saint-Saëns "Dejanire" Does  
Not Improve on Second Hearing—"Mignon" Delights  
Saturday Evening Assemblage.

### "Siegfried," December 12.

Wagner's "Siegfried" attracted an audience that completely filled the Auditorium Theatre on Sunday of last week. "Siegfried" had a wonderful hero in Francis MacLennan, with his sweet and agreeable voice and excellent diction. His delineation of the role of the young hero was fascinating and MacLennan dominated the stage all through the performance. The beauty of his singing maintained the same high standard as his acting, and his triumph was in every way justified. MacLennan was recalled time after time at the end of the second act to acknowledge vociferous plaudits.

The Wanderer of Clarence Whitehill was a powerful, striking personage, which the American baritone voiced splendidly with his rich and resonant organ. Albert Reiss, of the New York Metropolitan Opera Company, was entrusted with the part of Mime, in which he has no peer. The guest was accorded an enthusiastic reception, and the Reiss characterization of one of the most difficult character parts ever written deserves only words of commendation. It was superlatively good. Wilhelm Beck was less satisfactory as Alberich in "Siegfried" than in "Rheingold." Perhaps this was due to environment and comparison, because while vocally Mr. Beck was all that could be desired, his makeup and stage technic suffered by comparison with his coadjutor in grotesqueness, Albert Reiss. Vittorio Arimondi, a sonorous Fafner, added materially to the good ensemble of the performance.

Florence Easton made her debut as Brunnhilde and vocally proved the star of the performance. Her voice, which has a mellow and pure timbre, is of wide compass and her high tones ring out as true as the proverbial bell, and her medium register is big. She made a captivating, youthful and womanly Brunnhilde, as pleasing to the eye as her voice was to the ear. Miss Easton's late debut should be followed by many more appearances, as she is one of the best assets of the company.

Erda was sung by Mme. Schumann-Heink, who, though suffering from a cold, disclosed the great beauties of her voice, and her interpretation of the role had all the dignity always to be expected from one of the world's great Wagnerian singers. Lillian Gresham was a hard voiced bird, who at times deviated from true pitch—a rare feat in the bird kingdom. The young singer's nervousness probably was responsible for those regrettable moments when the voice was tremulous, especially on F and B flat.

Egon Pollak again must be congratulated for the manner in which he conducted this third "Ring" performance. He directed his forces carefully and read the score most sympathetically. Mr. Pollak, who, in more than one way is responsible for the high standard attained at the Wagnerian performances, has won the respect and admiration of the Chicago public, which again on this occasion demonstrated in no small way its appreciation of the leader, who modestly acknowledged from his desk the thunderous applause. The old time Wagnerites were delighted with the conductor's dynamic definition, and Pollak made his orchestra sing with beautiful tonal effects the wonderful melodies of "Siegfried."

The stage settings in "Siegfried" reflect credit upon the scenic and mechanical departments of the Chicago Opera organization, and especially on Loomis Taylor, the able stage director. The Wagnerian cycle, which is so well patronized, has brought not only splendid financial results to the company so well directed by Cleofonte Campanini, but has also shown the managerial sagacity of the general director, who has brought together American singers to give Wagnerian performances, and who could not be excelled by German singers.

### "Carmen," December 13.

Responding to the announcement of Geraldine Farrar's assignment to the role of the impetuous Spanish factory belle in Bizet's popular opera, with the magnificent Lucien Muratore as Don Jose, the audience was perhaps the most brilliant of the season, and a capacity house greeted the singers.

Miss Farrar's singing was acceptable, though not startling. Her dressing of the part as well as the interpretation was considered by some to be misleading, if not incorrect.

Lucien Muratore's art justified the audience's preference and judgment in according him the ovation of the evening. So much has been written of his superb vocal and histrionic ability and successes this season that it seems quite

impossible to add more. Dufranne's "Toreadore Song" was magnificent. Myrna Sharlow as Micaela did the best feminine singing of the evening.

### "Tannhäuser," December 14.

"Tannhäuser" had the same cast as at the previous performance, except that Jovelli was substituted for de Philippe, who was ill.

### "Dejanire," December 15.

"Dejanire" was repeated before a good sized audience on Wednesday evening. The unfavorable impression produced when the opera was first given was not modified upon a second hearing. The beautiful singing and acting of the role of Hercule by Lucien Muratore attained a high degree of art, and again the tenor scored heavily. The other roles were intrusted to the same artists heard at the first performance, and Cleofonte Campanini conducted. It is probable that "Dejanire" will have a third and last hearing before the close of the season. Requiescat in pace.

### "Madame Butterfly," December 16.

Another large and enthusiastic audience listened to a repetition of "Madama Butterfly," with Geraldine Farrar in the title role. Miss Farrar repeated the success won

at previous appearances and her triumph in her best role was well deserved. She could have repeated the "One Fine Day" aria, but, as ever, she declined the encore, thus allowing the performance to move on smoothly without interruption.

Bassi was a well voiced Pinkerton and shared the honors of the evening with Miss Farrar.

The other roles were in capable hands and Cleofonte Campanini at the conductor's desk gave an illuminating reading of the popular score.

### "Carmen," December 18 (Matinee).

"Carmen" was repeated again on Saturday afternoon before an audience that left not one vacant seat. Lucien Muratore, the hero of the season, was in glorious voice and won an overwhelming success at the hands of the gentle sex, which made up the greater part of the audience. Muratore is the matinee idol and Campanini wisely bills him to appear often at matinees. Geraldine Farrar also won favor. Helen Stanley, who on this occasion made her debut with the Chicago Opera Association, scored heavily as Micaela—a role in which she has been heard here very often, yet she never appealed so much to the eye and ear as she does now. This is due to much vocal improvement and also to the loss of avoirdupois.

Dufranne was a robust Toreador, Journet a sonorous Zuniga, Constantin Nicolay a funny Dancairo, and Myrna Sharlow and Irene Pawloska voiced well the parts of Frasquita and Mercedes.

The orchestra, under the able guidance of the general director, Cleofonte Campanini, gave a splendid account of itself.

### "Mignon," December 18 (Evening).

For the first time in the four years that Charles Dalmores has been connected with the Chicago Opera, he sang on a popular night. General Manager Campanini has decided this year to give to the public the same opera bills on



Photo by Matsene, Chicago.

LUCIEN MURATORE AS DON JOSE IN "CARMEN."

Saturday nights as on regular priced evenings, and though the expense is much larger, the attendance also is so much greater than heretofore that Saturday night popular priced performances will help the financial results of the season.

Dalmores' Wilhelm Meister pleased immensely the Saturday night habitués, who showed their appreciation by thunderous applause after each aria. Supervia Conchita repeated her fine delineation of Mignon—a role in which she should have made her debut here. Alice Verlet sang gloriously the music of Philene, and she, too, won the admiration of the audience by the clarity of her voice. Marcel Journet again was the Lothario—a role in which he never appeared previous to his coming to Chicago, and though vocally he was all that could be desired, he seems less at ease in the part than in those he sang at the Opera in Paris or in other theatres in France and America. He is a grand opera singer, and "Mignon" is opera comique, thus the French basso acted the part as though ill at ease in a role foreign to his style. Octave Dua was a comical Laertes, Constantin Nicolay a fierce Jarno and Irene Pawloska an impetuous Frederick.

#### MYRNA SHARLOW TO SING WITH CINCINNATI ORCHESTRA.

Beautiful Young Soprano Is product of American Training.

Myrna Sharlow, the beautiful young soprano of the Chicago Opera Association, who will sing in Chicago, January 20, with the Cincinnati Symphony Orchestra, under the direction of Dr. Ernst Kunwald, is another brilliant example of American training.

Miss Sharlow was born in North Dakota, July 19, 1893. Her family moved to St. Louis in 1897, where she attended school. Here her talents attracted the attention of one of the directors of the Beethoven Conservatory of Music, who volunteered to provide her with free vocal instruction. In 1909 she secured an engagement with an amusement company which gave performances in St. Louis and Louisville. In this capacity, she came under the attention of a wealthy St. Louis family, which offered to defray the expenses of further musical education, provided she would refrain from singing in public for a year. To this she consented and studied music at the Beethoven Conservatory; dramatic art at the Perry School of Oratory, and Languages at the Berlitz School. At the end of the first year her progress had been so conspicuous that it was agreed she was not to make a public appearance for another year. During this time she received vocal training from Frederick E. Bristol, with whom Clement and Fremstad have coached.

Friends brought her to the attention of opera managers in the East and she associated herself with the Boston Opera Company in 1912. She was given very small parts at first, but these increased in importance as her talents developed. She remained with the Boston Opera Company several seasons, going to Paris with the company which Henry Russell took there in 1914. At the close of the Paris engagement she joined the Covent Garden Opera Company in London, where her success was equally pronounced. Miss Sharlow spent the season of 1914-15 in concert work, and this season was engaged by Cleofonte Campanini for his reorganized Chicago Opera Association. She is also devoting part of the season to concert work.

#### Maximilian Pilzer Filling Many Engagements.

An artist who has been unusually busy this season is Maximilian Pilzer, violinist. He has been appearing in various cities as soloist with the New York Philharmonic Society, with unvarying success. The press of these cities have been loud in his praise, speaking of his "exquisite finish," his warm tone, his masterly performance, his rare gifts, his poetical interpretations, and his consummate art. On January 7, Mr. Pilzer will appear at Carnegie Hall, New York. Other appearances in the metropolis include engagements on January 9, and February 6 with the New York Liederkreis Society. On January 24, he will give his annual recital in Aeolian Hall. The program for this event will be announced later.

#### Utica Fond of Middleton.

While she was singing in Utica, N. Y., the discriminating attention of Mme. Alda was brought to the excellent voice of Arthur Middleton. This chance meeting resulted in the engagement of Mr. Middleton by the Metropolitan Opera Company, and since that time Uticans have felt as though this great basso, who hails from Iowa via Chicago, is a "favorite son" by adoption. Of his recent appearance in Utica the Daily Observer said: "Arthur Middleton, as Pythias, showed Uticans that his fame as bass-baritone of the Metropolitan Opera Company has been well merited. He accepted every possible opportunity to display his wonderful voice, and the result was that his work received the warmest approbation of every one in the great audience."

#### NEW YORK PHILHARMONIC SOCIETY PLAYS SMETANA'S "MY COUNTRY."

First American Hearing of This Symphonic Poem as a Consecutive Set—Program Music of Simplest Sort—Work Finely Played Under Stransky's Baton—Fritz Kreisler, Soloist.

Josef Stransky started off last Thursday evening's and Friday afternoon's program of the New York Philharmonic Orchestra by placing Smetana's symphonic poem, "My Country," all six sections of it one after another, at the beginning of the list. The sections are named as follows: "Vysehrad" (Visegrad), "Vltava" (Moldau), "Sarka," "Aus Böhmen Hain und Flur," "Tabor," "Blanik." The second one, the "Moldau," is not an infrequent number on programs here and a very agreeable piece to hear. The other numbers very seldom come to a hearing. It is said to have been the first time that the whole set has been given consecutively in America. It will very likely be the last time. These compositions of Smetana are program music of the simplest sort, and it is evident that conductors have not erred in choosing the "Moldau" section as the best of the set. The others are similar in the simplicity both of themes and treatment. In fact, that is the principal trouble with hearing them altogether; there is not sufficient variety, and before the hour which it takes to play them is by one has been lulled into a state almost of somnolence, at least of torpidity, by the monotony. Not that there is no noise and excitement, but the whole impression is one of a soft, if inoffensive, gray. The works certainly were spoiled in no way at the hands of the orchestra, which gave them a thoroughly rounded, satisfactory performance.

After that came a horse of quite another color—the Brahms violin concerto, with Fritz Kreisler playing. This work, especially its first two movements, comes near to being the warmest, most genial and inspired of all the Brahms instrumental works. Kreisler played it as is his wont this season, starting a little rough, not always in tune, but soon warming into the true feeling of the music. With the first fifty measures or so past, it would be hard to imagine anything finer, technically or musically, than his reading of this wonderful work. There was applause which called him back time after time to bow his acknowledgments. The orchestral part of the work was beautifully and sympathetically played by the men under Mr. Stransky's leadership.

Finally, this rather peculiarly constructed program ended with a rousing performance of the "Tannhäuser" overture.

#### Ware Choral Club Concert.

Forest Hills Gardens, L. I., December 18, 1915.

The choral concert given by the Musical Art Society of Garden City, the membership of which is composed of society women of this vicinity, under the baton of Harriet Ware, the well known composer, at Garden City Hotel, last night, was most enjoyable. Mme. Ware obtains splendid results with her singers, and she must have put considerable time and patience into her drill. The voices blended beautifully, and will doubtless do even better with further rehearsal. John Barnes Wells, the tenor, is evidently a favorite here; his singing was enjoyed hugely. Annie Louise David produces harp effects one seldom hears, and both she and Mr. Wells gave encores which were enjoyed even more than their set program selections.

B. M. G.

#### Special Christmas Performance by Chicago Opera.

A gala performance, consisting of "The Lovers' Quarrel," "Pagliacci" and the ballet from "Gioconda," has been arranged by Director Cleofonte Campanini of the Chicago Opera Association for Christmas night.

Forty boxes and many single seats have been bought by the Illinois Athletic Club for the occasion, with the special stipulation that George Hamlin, who is greatly beloved by Chicago opera goers, should sing in the cast. In consequence, Mr. Campanini announces the initial appearance of the tenor in a new role, that of the lover in "The Lovers' Quarrel," an announcement which will be greeted with enthusiasm by Mr. Hamlin's admirers.

#### Musicians' Club Christmas Party.

Mrs. Julian Edwards, official hostess for the Musicians' Club of New York, announces that a unique Christmas party will be held this evening, Thursday, December 23, at which the members are all desired to attend in children's costume, and will be expected to take part in the games to be played around the Christmas tree. Santa Claus will be at the door with his bag to collect a present from each member on entering the clubrooms (said presents not to exceed the sum of 10 cents in value), which

he will distribute later on, together with prizes to the most tastefully and youthfully costumed boy and girl member. The affair promises to be an unusually jolly one.

#### LADA VISITS KINGSTON.

Her Interpretations Enchant.

Regarding an appearance of Lada, the terpsichorean interpreter at Kingston, N. Y., recently, the Daily Freeman of that city stated: "Lada, whose four interpretative solo dances would have held Richard Wagner, that master of music, motion and color, spellbound. Was it maid or veritable wood fairy in soft brown draperies and wreath of bright berries and leaves that floated into the spotlight that softly vignettied the dancer wherever she moved? The very spirit of MacDowell, the composer of the music, breathed and moved, coquetted with and ran from, wooed and won the ever illusive shadow of this fay, whose every motion was as light as thistle down."

"Lada's next dance was widely in contrast to the first one. Gowned in clinging robe of cloth of gold and green, with elaborate coiffure and still more elaborate head dress, she entered the ballroom with an air of great hauteur and as the light fell full upon her she seemed like Galatea of old to be some lovely piece of bronze statuary come to life. This dance of the Incroyable of the French transition period was now stately, now coquettish, again simpering and then dignified and always charming the beholder."

"In the second rhapsody by Liszt, a marvelous tone picture of the history of Hungary, Lada reached the pinnacle of her marvelous art, and held her audience breathless. Robed in the rich splendor of Pannonia, the Columbia of Hungary, she pictured in motion and pose in facial expression the struggle of this land of the Magyars; their pride, their happiness, their despair under defeat; their renewed and courageous battle. No words can describe the marvelous and often tragic beauty of this dance."

"Lada's last appearance was in the tremendously popular 'Blue Danube' waltz (1830) by Strauss. In the picturesque dress of the period and of gay Vienna, Lada pirouetted and glided and whirled until the audience went wild with enthusiasm. As she tripped an encore, Admiral Higgenon presented her with a huge armful of gay tulips and there was another wild burst of applause, for all were loath to bid farewell to the wondrous Lada."

#### Laeta Hartley a Favorite with Boston Symphony Orchestra.

Laeta Hartley, pianist, was the soloist with the Boston Symphony Orchestra at Worcester, Mass., on the occasion of the second concert of the Ellis series. Miss Hartley played the difficult MacDowell concerto, No. 2 in D minor, and the enthusiastic audience of fully 1,500 of Worcester's musical following accorded her a tremendous ovation. The Worcester Telegram stated: "It is a brilliant work and Miss Hartley's individuality and unsurpassed technic showed her to be a master of her art."

Her success was duplicated with the Boston Symphony Orchestra at Hartford, Conn., December 13.

#### Ilja Schkolnik's Violin Recital.

Ilja Schkolnik, a young Russian violinist, gave his first New York recital on Monday evening, December 20, at Aeolian Hall. The young artist created a very excellent impression. He possesses a sweet, pure tone and unusual technic.

His program consisted of the following: Concerto in E flat major (Mozart), "Romance" (Sinding), gavotte (Handel), prelude and allegro (Pugnani-Kreisler), "Sarabande and Gavotte" (Bach), introduction and "Rondo Capriccioso" (Saint-Saëns), "Le Streghe" ("Witches' Dance") Paganini.

Marguerite Valentine presided at the piano.

#### Seymour Bulkley Gives First New York Recital.

Seymour Bulkley, tenor, who recently gave his first New York recital at Aeolian Hall, displayed a voice of excellent quality, if not of great power, and sang with exceptional vocal method. His program was devoted principally to numbers in French, in which language his diction is particularly perfect. Mr. Bulkley lived and sang in Paris for many years and has also sung in opera in Italy.

#### Stojowski Dedicates Song to Greta Torpadie.

Sigismund Stojowski has just paid a delicate compliment to Greta Torpadie, the charming young singer, in dedicating to her one of his latest songs, "Euphonies," which she will sing in French at one of her concerts very shortly.



## GALAXY OF ARTISTS FURNISHES PROGRAM FOR NEW YORK MOZART SOCIETY.

First Private Concert Ushers in Brilliant Season—A Conspicuously Enjoyable Social as Well as Musical Occasion.

Wednesday evening, December 15, marked the first private concert of the New York Mozart Society, Mrs. Noble McConnell, president, in the grand ballroom, Hotel Astor, New York City. An exceptional choice of artists appeared at this time, Pasquale Amato, baritone of the Metropolitan Opera Company; Anna Fitziu, operatic soprano, and Lester Donahue, pianist, furnishing the solo numbers. The Mozart Choral Society, Walter Henry Hall, conductor, was heard in three numbers; a grand orchestra furnished two selections and accompaniments for the chorus and soloists. Giuseppe Bamboscheck accompanied Mr. Amato's song groups, and Charles Gilbert Spross was at the piano in the choral numbers.

Genial Mr. Amato aroused renewed pleasure in his singing, first with the Verdi aria, "Eri tu," from "Un Ballo in Maschera." His second appearance brought forth songs in French, as follows: "Beau Soir," Debussy; "Trois jours de vengeance" and "Fetes Galantes," R. Hahn. In the second half, old French and old Italian songs were programmed numbers, to which he added, among others, a German song as encore, and he appeared again in the duet from "Don Giovanni" (Mozart), with Miss Fitziu. It seems scarcely necessary to go into detail in regard to Mr. Amato's reception, since the baritone never fails to arouse an audience with his artistic, virile singing and captivating personality. This occasion was no exception. Several encores were forthcoming.

Mr. Donahue, who made such a conspicuous success in his Aeolian Hall, New York, piano recital early in the season, was heard first in the Brahms "Ballade," op. 10, No. 1; the Liszt "Gnomenschen," and the Chopin scherzo in C sharp minor, and in the second half of the program he contributed the "Wedding March and Elfin Dance," from "Midsummer Night's Dream," Mendelssohn-Liszt. A poet at the piano, with remarkably developed technique, he was greeted at the outset with tremendous applause, which did not fail at the conclusion of every number throughout. He also added encores.

Anna Fitziu, accompanied by the orchestra, infused just the right lilt into the delivery of the "Blue Danube Waltz," Strauss, to which her voice is so admirably adapted. Scarcely had she finished her final note before the applause began. In response she gave a number by Ardit. In the second part her share in the "Don Giovanni" duet of Mozart was admirably sustained.

The Mozart Chorus, in the Shelley "Lochinvar's Ride," the Delibes "Glide On," and the final number, "Ring Out, Wild Bells," by Lehee, showed that it is under the conduct of a skilled musician. Walter Henry Hall as a baton director stood forth conspicuously for the marked degree of training and musical inspiration which the work of the chorus showed that he is maintaining. The fellow members and guests evidenced their pride and pleasure in the singing of these numbers by a generous amount of applause.

During the intermission Mrs. McConnell received in Box 2. Among her guests of honor was Mrs. Pasquale Amato. Dancing followed the program, the music being furnished by the Veteran Corps of Artillery Band, Lieutenant Henry Liff, bandmaster.

The entire occasion augured brilliantly for the success of the society's private concert season.

### Kilbansky Pupils Are Very Active.

Alvin E. Gillett sang at the dedication of the Second Christian Church in Greenpoint, and was also engaged for three concerts at the Wanamaker Auditorium, New York.

Francis Stetson Humphrey gave a song recital in the auditorium of the College of Fine Arts, Syracuse, N. Y., with splendid success. The daily papers spoke very highly of his baritone voice and artistic singing. He will appear December 28 at the Music Teachers' Convention in Buffalo.

Patricia Murphy, Eunice Holst and Myrtle Grayson have



Photo copyright by Davis & Sanford Company, New York.  
MRS. NOBLE MCCONNELL,  
President of the New York Mozart Society.

been engaged at the Central Christian Church, Eighty-first street, New York.

Jean Vincent Cooper is to appear in concert at the Vanderbilt and Plaza hotels, and Lalea B. Cannon at Chickering Hall and the Vanderbilt Hotel, New York City.

### Theodore Schroeder's Artists' "Camaraderie."

On Sunday afternoon, December 12, there was a very large gathering of prominent musicians and their friends at the spacious studio-salon of Theodore Schroeder, the Boston basso and artist instructor, the occasion being the first of a series of gatherings given in order to bring together the Boston artists by Mr. Schroeder in a social afternoon. Seldom before in the musical circles of Boston has there been a more celebrated coterie of talent than those who cordially accepted Mr. Schroeder's invitation to entertain his guests at this his first musical "camaraderie" of this season. The artists who performed were Florence Jepperson, the Boston contralto; Albert Stoessel, the young violin virtuoso, and Guy Maier, the young pianist.

After the delightful program several hours were spent in most hearty interchange of musical talk and a general

good time, reminding all present of the Sunday afternoons in the Paris and Berlin salons of European artists, all present expressing themselves to Mr. Schroeder in terms of fraternal commendation and congratulation.

The real sentiment of this delightful occasion may be summed up in the thought expressed by Mr. Schroeder on the back of the program: "To each his own place and his own work, his own indispensable part in the eternal scheme, and his own joy of accomplishment."

### PHILADELPHIA ORCHESTRA AROUSES DETROIT ENTHUSIASM.

Wagner Program Performed in Masterly Manner—Conductor Stokowski Presented with Wreath—Ganapol Faculty Concert and Other Recent Transactions in Musical Circles.

Detroit, Mich., December 15, 1915.

The Orchestral Association, Newton J. Corey, manager, presented the Philadelphia Symphony Orchestra, Leopold Stokowski, conductor, for its second concert in the Arcadia, Thursday evening, December 2. The usual brilliant audience assembled to hear a Wagnerian program, which consisted of excerpts from the "Ring." It was given in a masterly manner with tremendous dynamic effects and elicited much applause. An interesting incident of the evening was the presentation to Conductor Leopold Stokowski of a wreath from the Wagner Memorial Association.

### GANAPOL FACULTY CONCERT.

Wednesday evening, December 8, at Ganapol Hall, Mrs. Boris L. Ganapol, pianist, and Hildegard Brandegee, violinist, gave a sonata program. They were assisted by Boris L. Ganapol, baritone. The entire program was fully up to the high standard that always characterizes the work of these sterling artists.

### FIRST ORPHEUS CLUB CONCERT.

The Orpheus Club, Charles Frederic Morse, director, gave the first concert of the season at the Hotel Statler, Tuesday evening, December 14. The club was assisted by Jenny Dufau, coloratura soprano. Once more Mr. Morse demonstrated his ability as a director of high rank, and under his guidance the club shows a decided growth each season. Mlle. Dufau found instant favor with the audience and scored a triumph through her rendition of the "Indian Bell Song," by Delibes.

### NOTES.

Irene Wilde, soprano, pupil of Marshall Pease, gave a recital in the Trumbull Avenue Presbyterian Church, Tuesday evening, December 7. Miss Wilde adds one more to the long list of finely equipped pupils Mr. Pease has presented to the public.

The Tuesday Musicales gave a program of Christmas music at the Westminster Church, Tuesday morning, December 7, for members and friends.

Harriet Storey Macfarlane, contralto, gave a recital of folksongs for the East Side Settlement recently.

Monday evening, December 6, Harold Bauer, pianist, and Pablo Casals, cellist, gave a joint recital at the Arcadia under the Devoe-Detroit management. J. M. S.

### Cecil Burleigh Will Give Program of His Own Compositions Before MacDowell Club.

The Music Committee of the New York MacDowell Club, of which Walter L. Bogert is chairman, announces that on Tuesday, December 28, at 8:30 p. m., Cecil Burleigh, the composer-violinist, will give a recital of his own compositions, including his recent "Ascension Sonata." Guests will be admitted on payment of \$1.

### Leginska Captures Boston.

Leginska, the pianist, completely captured Boston at her recent recital in Jordan Hall. The praise showered upon this young artist was of a very enthusiastic nature. The managers of Leginska announce that she will give a New York recital in Carnegie Hall on Tuesday evening, February 15.

## SAN FRANCISCO'S COSTLY CIVIC AUDITORIUM HAS ACOUSTIC PROBLEMS.

Other Halls Have Been Chosen for Orchestral Concerts This Winter—General News Items from Golden Gate City.

### LOS ANGELES CLUBS ARE ACTIVE.

Mme. Gadski Attracts Large Audience in Southern California Metropolis.

San Francisco, Cal., December 12, 1915.

Neither the San Francisco Symphony Orchestra, Alfred Hertz, conductor, nor the Philharmonic Orchestra concerts will be held in the Civic Auditorium, other places having been selected for the singular reason that their acoustics are superior to those of the city's \$1,000,000 auditorium.

#### QUINTET CLUB FINISHES SEASON.

The San Francisco Quintet Club closed its regular season, under the management of Will L. Greenbaum, Thursday evening, December 9, at the St. Francis Hotel. Announcement is made that a supplementary season will open early in January. The season just closed has been so successful, musically, that there has been a general request for additional concerts. The performance of last Thursday evening was excellent. The players surpassed their previous work. The program consisted of the Debussy quartet, the Brandts-Buys quintet and Brahms quartet.

#### INNISFAIR QUARTET CONCLUDES SERIES.

The Innisfair Quartet also concluded the season of three concerts at Sorosis Club Hall, Tuesday evening, December 7. The final concert established the reputation of the organization as a fine combination of ensemble players, for the performance was of high class; strong in interpretation and very skillful in execution. The Innisfair season has been under the management of Frank W. Healy. Nikolai Sokoloff is the first violin; Nathan Firestone, viola; May Mukle, cello, and Rudolph Ringwall, second violin.

#### POEM DEDICATED TO MUSICAL CLUB.

Dr. Aylmer Harding has dedicated a poem to the San Francisco Musical Club, which concludes as follows:

"Love is the common universal key and life the scale for love's grand symphony."

#### PEOPLE'S PHILHARMONIC ANNOUNCEMENT.

Herman Perlet says that the season of the People's Philharmonic Orchestra will open in January. Mr. Perlet will conduct. G. Vargas is the manager. The concerts will be given in the auditorium at Sutter and Pierce streets. The prices will be popular.

#### ITALIAN OPERA SEASON PLANNED.

L. E. Behymer and Sparks Berry are arranging for a season of Italian opera in San Francisco, with Alice Nielsen, Alice Gentle, Rosina Zotti, Lina Reggiani, Claudia Albright, Giuseppe Vogliotti, Bartolomeo Dadone, Roberto Viglione and Ilali Picchi as soloists, and with a chorus of fifty under the direction of Fulgenzio Guerreri. The organization is the La Scala Opera Company.

#### CHADWICK WORK PERFORMED.

Ashley Pettis played the piano part at the first performance on the Pacific Coast, of George W. Chadwick's quintet before the Pacific Musical Society recently. The first violinist was Mary Pasmore; second violin, Mrs. Poyser; viola, Miss Austin; cello, Dorothy Pasmore. Mr. Pettis gave a reception to Effie Stewart, at his studio recently, which was attended by many prominent musicians.

DAVID H. WALKER.

### LOS ANGELES.

439 Blanchard Building.  
Los Angeles, Cal., December 10, 1915.

Tuesday evening, December 7, Johanna Gadski appeared as the artist of the second series of Philharmonic concerts. The popularity of this diva filled Trinity Auditorium with a representative audience. She gave a program of old favorites which have endeared her to the public.

#### WITH THE CLUBS.

Wednesday morning, Ethel Graham Lynde, lecturer, with Gertrude Ross at the piano, gave before the music section of the Ebell Club another "Symphony Talk." Mrs. Lynde, whose successful appearance as lecturer for the opera "Fairyland" last summer gave her a high standing here, has been engaged to give the Symphony Talks before the Ebell this year. She has the able assistance of Mrs. Ross, and their mornings are proving very popular. Tuesday afternoon they gave the same program at Cum-nock Hall.

#### SCHUBERT CLUB PROGRAM.

The Schubert Club is holding its meetings this year in the ballroom of the Alexandria Hotel, but owing to some

unfortunate circumstance, the room had been leased for another purpose this week, so that the program of two piano numbers given by Frances Close Potts and Oskar Nissen had to be given in the Assembly Room, on the third floor.

It was an exceptional program, the literature for two pianos being too rarely heard. The list included the Mendelssohn "Ruy Blas" overture, Saint-Saëns' variations on a theme by Beethoven, "Le Matin—Le Soir," Chaminade; "Under the Mask," by d'Ozanne, and closing with the "Danse Macabre," by Saint-Saëns. Mrs. Potts also gave the concert etude by Wolff. Both these performers are pianists of wide experience and are valuable members of the musical fraternity.

#### THE MATINEE MUSICAL.

The study section of the Matinee Musical had a program Thursday afternoon which was in charge of Earnest Douglas, organist and choirmaster of St. Paul's Pro-Cathedral, who gave a talk upon the Boy Choir, and had a number of the boys from his choir to illustrate his program. The little fellows sing remarkably well and were greatly enjoyed. One number was by Mrs. Botsford, a talented member of the club, who, at Mr. Douglas' request, had written a Christmas carol for the choir, and as she had only given it to Mr. Douglas two days before, was very much surprised to find it on the program; but the boys sang it charmingly.

Mr. Douglas is a great favorite not only with his choir, but with a large circle of friends, and he takes the greatest interest in his boys and their work, thereby securing excellent results.

#### FRANK PATTERSON RETURNS FROM SAN FRANCISCO.

Frank Patterson, Pacific Coast representative of the MUSICAL COURIER, returned from San Francisco last week. Mr. Patterson has been busy in and about Los Angeles, and plans to go into the Northwest before long. He has built a beautiful home on Arroyo Drive, Pasadena, and plans to make California his permanent abode.

#### RUTH MARKELL BUSY.

Ruth Markell, soprano, gave several programs in November. Among them, one at the Neighborhood Clubhouse at Pasadena, and the Thatcher School. Miss Markell is one of the newcomers musically whose intelligent work and real musicianship are beginning to be felt.

JANE CATHERWOOD.

### COLUMBIA UNIVERSITY CHORUS SINGS "THE MESSIAH."

Walter Henry Hall Conducts Annual Concert at Carnegie Hall, New York.

Together with four excellent soloists and an orchestra of fifty musicians, the Columbia University Chorus gave its annual Christmas concert at Carnegie Hall, New York, on Monday evening, December 20, under the direction of Walter Henry Hall. In keeping with the season the work performed was Handel's "The Messiah." The soloists were Marie Stoddart, soprano; Gilderoy Scott, contralto; Dan Beddoe, tenor, and Robert Maitland, bass. Samuel Quincy was at the organ.

To those familiar with the work of this splendid choral body under the untiring guidance of Mr. Hall, its singing is ever a pleasure. On this occasion there were about 200 in the chorus, and the effects which Mr. Hall was able to obtain in shading and nuance were truly remarkable. Every one of the chorus numbers was excellent and deserving of the greatest praise; especially thrilling was the trumpetlike announcement of His name in the chorus, "Unto Us a Child Is Born." In this, particularly, Mr. Hall demonstrated with what absolute control he holds his forces and the thoroughness of the training they have received under his direction.

Mr. Hall displayed excellent judgment in his choice of the soloists. Each is an artist, and with the exception of Miss Scott, each has appeared frequently in oratorio before the New York public and has proved to be thoroughly familiar with that field of the tonal art. Mr. Beddoe's opening recitative and aria were sung with all the consummate art of which he is so thorough a master. Especially well sung was the air "Why Do the Nations?" which Mr. Maitland delivered with a force that called forth prolonged

applause. The familiar air, "I Know that My Redeemer Liveth," is always sure to please, as sung by Miss Stoddart.

### GAETANO BAVAGNOLI PLEASES NEW YORKERS.

New Metropolitan Opera Conductor's Successful Debut Here.

Gaetano Bavagnoli, the new conductor of Italian opera at the New York Metropolitan Opera House, was born thirty-four years ago in the City of Parma, Italy. The same little city that also had the honor of giving two very famous contemporary Italian conductors, Arturo Toscanini and Cleofonte Campanini, to the world. Like both of these men, Bavagnoli, too, studied at the Royal Conservatory of Music in his native city, making a specialty of composition and the violin, both of them exceedingly useful studies to one who intends following the profession of conductor. His debut at the desk was made at the age of seventeen. The operas happened to be "Cavalleria" and "Pagliacci."

It was not long before the excellence of the work done by the young man was appreciated, and his career soon brought him into the larger and more important cities of his native country. He has gone on steadily advancing, and wherever he has been has won the unanimous approbation of critics and public alike. Among the theatres at which he has been engaged are La Scala, Milan; Carlo Felice, Genoa; Teatro Regio, Parma; Theatre Royal, Madrid; San Carlo, Lisbon; Liceo of Barcelona; Royal Opera of Bucharest.

He gave up an engagement as first conductor at the famous Teatro Maximo, of Palermo, where he had been first conductor for the last four consecutive years, to come to the Metropolitan. In New York he at once proved his metal in the first performance of the "Barber of Seville," and has strengthened the excellent impression first made in each successive new opera in which he appears.

Bavagnoli's conducting is distinguished by vigor and energy of beat, by careful attention to the nuances of the score and by a very thorough knowledge of the works that he directs, which make him at every moment a thorough master of the situation, both on the stage and in the orchestra.

### MME. GABRILOWITSCH HEARD AGAIN IN AEOLIAN HALL RECITAL.

Large Audience Present.

The holiday season demands were not sufficient to make many New Yorkers forget that Clara Clemens-Gabrilowitsch, contralto, was giving one of her notable song recitals in Aeolian Hall last Monday afternoon, December 20. A large number of cognoscenti was present once more to give warm welcome and sincere applause. Ossip Gabrilowitsch was at the piano, and as usual his inimitable accompaniments added definitely to the success of the program. The contralto was in splendid voice and those admirable characteristics, vocal and interpretative, which have been mentioned so often in the MUSICAL COURIER of late were again noticeable.

The program was as follows: "Freudvoll und leidvoll," "Die Trommel gerühret," "Die Ehre Gottes aus der Natur," "An die Hoffnung" and "Der Kuss," by Beethoven; "La Solitaire" (Saint-Saëns), "La Mandoline" and "Prison" (Fauré), "Suzon" (Delibes), aria from "L'Enfant prodigue" (Debussy), "Ich liebe Dich," from "Monte Pincio," "The Princess," "Dein Rath ist wohl gut," "Twas on a Lovely Eve in June," and "A Dream," by Grieg; "The Last Word" (Marion Bauer), "Could I Forget" (Isidore Luckstone), and "Laughing Song" (Arthur Hinton).

### FORT HAYS KANSAS NORMAL SCHOOL MUSICAL ADVANTAGES.

Correspondence and Training School Service.

The Fort Hays Normal School, Fort Hays, Kan., has issued a correspondence service bulletin, which contains a schedule of ten courses in music as follows: Course 1—Music method in kindergarten or primary; Course 2—Music methods in grades; Course 3—Music methods in High School; Course 4—History and Literature of Music; Course 5—Harmony 1; Course 6—Harmony 2; Course 7—Form; Course 8—Counterpoint 1; Course 9—Counterpoint 2; Course 10—Community Music Organization.

Henry Edward Malloy, Pearl Sidenious, A. B. (Public School Music), Walter P. Roberts, A. B. (piano), Guy L. Knorr (theory and harmony), are the professional members of the musical faculty.

In connection with the regular course of the Fort Hays Orchestra, which was winner of the first prize (\$25) in the Golden Belt Contest, also a High School Glee Club, likewise a winner of first place in a county contest.

Music receives one-fourth unit credit for each year's work above the eighth year.



## REVIEW OF NEW MUSIC.

## OLIVER DITSON COMPANY.

## Musicians Library.

## SIXTY IRISH SONGS (\$1.50).

The opening paragraphs of William Arms Fisher's introduction to this most interesting and useful volume for singers which he has so carefully edited, give an exact idea of just what it is. "Of the sixty songs included in this volume one-third are familiar to lovers of Irish music, while two-thirds are presented for the first time; that is, nearly forty folk melodies of Ireland are here united to lyrics of Irish poets and welded with accompaniments that seek to express their spirit.

"These melodies were culled by an examination of more than two thousand recorded folk tunes, most of them wordless."

Mr. Fisher has done something distinctly new in the rather over exploited field of Irish folksong. All the arrangements show an eminent musicianship. The songs are very singable, many of them fit for use in recital work, and the lyrics, genuine Irish lyrics by Irish poets with Irish names, are, without exception, of real literary value. A model volume for arrangers and compilers of folksongs.

## Songs.

## Fay Foster.

"The King" (60 cents). A song of tremendous power and vigor. Musically the best work we have ever seen from Miss Foster's pen. Fine recital number, especially good for baritone.

## Alice Hawthorne.

"Whispering Hope" (50 cents). This generation hardly remembers songs of Claribel, but evidently Alice Hawthorne does, for this is real Claribel, and rather poor Claribel at that.

## Charles MacPherson and Alan Stuart (Arranged).

"Hundred Pipers" (50 cents). Nothing can spoil the splendid vigor of this old song, though why it should take two able-bodied Scotchmen to arrange it is beyond understanding; and why anybody, in arranging a folksong as straightforward and simple as this, should take the pains to modulate through three keys in six measures of introduction is still further beyond comprehension.

## W. H. Peterhans.

"If I Could Only Be a Child Again" (50 cents). This is straight "English ballad" style, but of its kind very good, with a catchy and most singable melody.

## Earl Cranston Sharp.

"Japanese Death Song" (40 cents). The Japanese person in this little song seems to die in about the same variety of harmonies as Ase in Grieg's "Peer Gynt" music.

## Lily Strickland.

"Little White Bird" (50 cents). Lily Strickland's inspiration is seldom strikingly original, but her musicianship is excellent and she has a faculty of writing very singable songs. This is good for recital number.

## Emil Wiegand.

"Requital" (40 cents). Well written short song; warmth and fervor with a good climax, suitable for recital number.

## Sacred Songs.

## Alfred Wooler.

"Hear, O Lord" (60 cents). Common or garden variety of sacred song, but perfectly within the capabilities of the average choir singer and useful for a church solo.

## Piano.

## Arthur Bergh.

Four Tone Pastels for the piano (\$1).

"Embers."

"Her Voice."

"April."

"The Sprite."

Mr. Bergh's inspiration ranges from MacDowell in the first number to Chaminade in the last. Not remarkable.

## Frederic Chopin.

"Polonaises" (75 cents). "Ditson Edition" in cheap and convenient form.

## Giuseppe Concone.

"Fifteen Studies in Style and Expression" (50 cents). "Ditson Edition," edited by Clemens Schultze.

## The Half Dollar Music Series.

Forty Favorite Airs in easy piano arrangements.

Forty first year piano pieces.

Thirty second year piano pieces.

Twenty third year piano pieces.

Carefully chosen series of compositions by some standard composers and some special ones from the Ditson catalogue. The grading is excellently done.

## Violin.

## Eugene Gruenberg.

Twenty-five violin exercises in the first position (75 cents). These exercises are designed to facilitate the study of the most important strokes, and to develop the sense of rhythm, and represent a decided step forward after such

tasks as are offered, for example, in Wohlfart, op. 54; Depas, op. 122, and Sitt, op. 32, 1.

## Catholic Church Music.

## Guglielmo Lardelli.

"Mass in G" (40 cents) (for two voices or quartet). A melodious and not difficult Mass, edited and arranged by Bertolo Viale to conform with the Motu Proprio of His Holiness Pope Pius X. Probably it did not occur to the composer that his first two measures in the Mass are quite identical with the first two in the Austrian national hymn.

## REVIEW OF NEW BOOKS ON MUSIC.

## G. Schirmer.

## George E. Shea.

"Acting in Opera." The MUSICAL COURIER does not believe that it is practical to teach acting of any sort except by personal example, nor that it is possible to learn acting if one does not have more or less actual instinct in the beginning, but of its kind this appears to be a most excellent book. Mr. Shea who has had a great deal of experience both in singing opera and in teaching in France, has confined himself to classifying carefully the gestures, stage movements, and so forth and has explained them in simple and forceful language. There are numerous illustrations, showing Mr. Shea himself executing the more important basic gestures. It should be of value and much use to any student of opera preparing later to take up the work with some master teacher of the art.

## ALLEN HINCKLEY SOLOIST WITH

## PITTSBURGH APOLLO CLUB.

## Twentieth Season Inaugurated.

On Tuesday evening, December 14, the Apollo Club of Pittsburgh opened its twentieth season with a concert at Carnegie Music Hall. Allen Hinckley was the assisting artist, his splendid work winning for him the approbation and applause of the large audience. Mr. Hinckley sang an aria from Weber's "Der Freischütz," and two groups of songs, one in German, the other in English. Of his German group, special mention should be made of "Das Meer," by Franz, although "Der Schmied," by Brahms, and "Der Sieger," by Kaun, likewise called forth much enthusiasm. His English group consisted of Woodman's "My Soul Is Like a Garden Close," Brainerd's "If I Were King," the delightful old English "Father O'Flynn," and White's "King Charles." Mr. Hinckley's splendid baritone voice and scholarly interpretations were also shown to good advantage in the solo portions of "The War Song" from Bruch's "Cross of Fire" and Grieg's "Landsighting."

Under the direction of Rinehart Mayer, the Apollo Club sang "Swedish Folksong" (Hedenblad), "A Meditation" (Huhn), "By the Sea" (Schubert), "Cradle Song" (Saar), "War Song" from "The Cross of Fire" (Bruch), "Landsighting" (Grieg), "In This Hour of Softened Splendor" (Pinsuti), "The Way of the World" (Hatch) and "Holy Art Thou" (Handel). Special mention should be made of the work of Esther Havekotte, who played the violin obligato for the "Cradle Song" of Saar. Earl Truxell was at the piano, furnishing excellent accompaniments.

## Portland, Me., Likes Vera Barstow Better Than Ever.

Vera Barstow, violinist, recently appeared on the Municipal Concert Course, of Portland, Me., her success last year having brought about a reengagement. The reason for this appearance may be found in the following which is clipped from the Portland Press, of December 10:

"Miss Barstow's lovely singing tone was as much in evidence, her technic as satisfying, and style as alluring as when she was heard in this city before, but there was a poetic intent, a deeper emotional grasp, and a stronger intellectual appeal noted in her interpretations that increased their beauty immeasurably. This young artist has grown and in countless subtle ways this was given expression."

This is what the Portland Argus said regarding the impression she created: "Miss Barstow's playing impressed upon her listeners that she was a remarkable violinist. Her tone is musically beautiful, and she plays with great refinement of style, apparently making no effort to impress other than through the sincerity of her art. . . . She holds the attention of her listeners in whatever she plays, and has a thorough understanding of what she is playing and an interest in making her audience understand. Added to her musical genius, this young virtuosa possesses musical charm of manner and beauty, and it is not to be wondered at with so many essential qualifications for becoming a successful artist before the public, that she has already won such a succession of veritable triumphs both in Europe and America."

# MURATORE'S

## —TRIUMPH AS—

# "WERTHER"

## Chicago Daily News—

BRAVOS AND WHISTLES MARK EVENING'S OPERA.

MASSENET'S "WERTHER" EVOKES SIGNS OF EXTRAORDINARY ENTHUSIASM.

## IN PRAISE OF MURATORE.

BY STANLEY K. FAYE.

The "bravos" of the groundlings and the whistles of the topmost gallery are reserved by common consent among grand opera audiences for moments of extraordinary enthusiasm. The season's first extraordinary moment came last evening at the close of the second act of Massenet's "Werther," when the house resounded thus with praise of Lucien Muratore, the tenor.

The drama is of little help to the composer. "The Sorrows of Werther" get scant sympathy from the practical minded modern person and Charlotte, the pure, seems nowadays an unthinking little ninny for marrying the wrong man knowingly. Therefore, the opera stands or falls on the virtue of its arias, and this means that a star cast is needed for success.

Well, there was Muratore, a tremendous personality when he has something to work with. He was welcomed cordially and expectantly, but nothing of any importance happened in the first act, which is of an almost even dullness.

In the second act there are two tenor solos of a rousing sort, and they were sung with passion not equalled elsewhere in the opera save in the melancholy springtime verses of Oasian, the Greek, sung later. Over this latter the audience went wild and could scarcely be stilled in order that Muratore might repeat the song.

## Edward C. Moore, Chicago Journal—

Add to this statement the name of Lucien Muratore in the title part, who made his first appearance of the season last night. When Manager Campanini cast these two artists for the principal roles in the opera he used acumen of a high order. No other two could have so reconciled the incredible, abysmal sentimentality of the opera with human belief. Muratore is the star of stars among singers. There was a veteran opera patron in the audience last night who named him as the successor of Jean de Reszke. He would have been more accurate if he had said that De Reszke was the predecessor of Muratore.

There was an error in the preliminary notices of the opera in stating that it was to be played for the first time. It was the first time by this company—in fact, since the Chicago Opera Association is a new organization, every opera it has put on this week has been for the first time—but it was not the first time for "Werther" in the Auditorium by at least twenty years. Old timers last night spoke feelingly of the former occasion when De Reszke himself sang the part, and concluded their accounts with a sincere willingness to include Muratore among their valued memories.

## Karlton Hackett, Chicago Evening Post—

Massenet's "Werther" contains some of the most charming music of the older French school, frankly melodic in conception, with themes of appealing tenderness and the perfect expression of the thing that was in Massenet's heart. At times verging on the sentimental, yet with instinctive good taste always avoiding the danger line. Then why have we not had it oftener in these past years? Because it is a "tenor opera" demanding an artist for the title role who unites such a variety of rare gifts as is only to be found about once in a generation. Twenty years ago Jean de Reszke was such a man, and now we have Lucien Muratore.

The man who sings Werther must be able to sing in the most exacting meaning of the term, with tones of sustained beauty and absolute command of every shade of quality, from the softest pianissimo to the full power of the fortissimo climax—and all of this Muratore has. His singing last night was glorious, singing such as fulfilled your ideas of what singing ought to be, with tones of rich color and equally beautiful whether he sang the soft phrases or the loud. Never does he shout, never goes beyond the proper limits of his voice, yet there is ample power in the full volume, with always the feeling that he has still more in reserve. Then the soft passages give no feeling of weakness, no uncertainty in pitch, for his control is so sure that it sounds merely like the inevitable expression of the sentiment of words. We hear almost constantly that the race of tenors who could sing in the meaning of the word as our forefathers understood it, has been engulfed in the modern rage for dramatic expression, but Lucien Muratore is an exemplification of the fallacy of this prevalent belief.

But all this would not be anything like enough if he were not also an actor of the first quality. He had a long training on the French stage before he turned to singing, and he plays the part with all the grace and skill of the famous school from which he came. This again would fall short of making up the required sum total if it were not possible for him to realize the figure to the eye, but he has the personality which can represent the romantic ideal, and with all the crabbled angularity of the modern realists they have not been able to stamp out of us the feeling for the poetry of life. We may not encounter much of it on our walk down Michigan avenue, with its somber canopy of soot, the trademark of our industrial process, but we refuse to believe that this is all that there is in the world, even if it be pretty much all that we see with our own eyes.

There are other things, and Lucien Muratore brought some of them before us last night as living realities, and as a reward for the glimpse that he had given us of the something more than the routine of daily existence the people were not content until they finally made him come out alone before the curtain a number of times while they cheered him. He is always very courteous to the artists with whom he is playing, and he insisted on bringing them with him a half a dozen times, until it was evident that the people wished him by himself, that they might give him their tribute of admiration.



## PERCY GRAINGER SCORES SUCCESS AT HIS DEBUT IN CHICAGO.

Pianist-Composer Brilliantly Demonstrates His Superlative Art and Secures Return Engagement—An Excellent "Messiah" Performance at Church of the Covenant—General Tonal Activities Described in Breezy Paragraphs.

Chicago, Ill., December 18, 1915.

At the Illinois Theatre, last Sunday afternoon, December 12, Percy Grainger made his debut in this city in a piano recital. Mr. Grainger's name, as well as fame, had preceded him to Chicago not only through the reports published in the *MUSICAL COURIER*, but also through his arrangements of folksongs. The Australian pianist's posters, which were displayed about town, gave an erroneous impression of this very manly fellow, as they depicted Mr. Grainger is somewhat effeminate garb. His playing of the Bach-Busoni organ prelude and fugue in D major (arranged for piano), which was the opening number, gave good opportunity for the recitalist to demonstrate his remarkable technic, dynamic power and beauty of tone. The Ravel "Ondine" was given a clear and charming reading; likewise the two Debussy numbers which followed, "Homage à Rameau" (in the form of a sarabande) and toccata in C sharp minor. Grainger's interpretation of these two numbers was so different from that of other pianists that he revealed beauties heretofore unsuspected in the two interesting works by the French composer.

The balance of the program consisted of the Grieg ballad in the form of variations on a Norwegian melody, two numbers by Albeniz, "El Puerto" and "Almeria"; Granados' "El Pelele," Grainger's "Colonial Song" and Stanford-Grainger's "The Leprechaun's Dance," and march-jig, "Maguire's Kick."

Due to other duties, the writer of this review was unable to hear the second part of the program, and this was most regrettable. Needless to add that the brilliant pianist won an overwhelming success and that a return engagement is deemed advisable to satisfy those who were unable to attend, and to give a new opportunity to judge Mr. Grainger's rare gifts on a Sunday when other attractions will not demand attention of the reviewers and musicians.

### CHICAGO SYMPHONY PROGRAM.

The Chicago Symphony Orchestra played the "Wallenstein Trilogy," by D'Indy, and Tchaikowsky's fantasia, "Francesca da Rimini," at its ninth pair of concerts in Orchestra Hall last Friday afternoon and Saturday evening. Each of these works was performed with the brilliancy and virtuosity now expected from the Chicago Symphony Orchestra under its able conductor, Frederick Stock.

Harold Bauer, the soloist, played the Brahms B flat concerto, No. 2. The orchestra gave the pianist adequate support.

### SCIENTI IN RECITAL.

Among the important events of Sunday afternoon was the recital by Silvio Scianti, the Italian pianist, at the Fine Arts Theatre, this being his annual program.

Mr. Scianti, who is one of the leading piano instructors of Chicago, also proves beyond question on an occasion of this kind that he is a highly artistic and technically capable interpreter of piano literature. His reading of the seldom heard Beethoven sonata in A flat, op. 110, was both refreshing and authentic. His rendering of the Chopin barcarolle was a real delight by reason of his evident poetical nature, his mastery of his instrument and his poise, which never permitted him to exaggerate.

Grieg, Cyril Scott, Liszt and Debussy were also represented on the program.

### WALTER SPRY'S INTERPRETATION CLASS.

Walter Spry gave the second in his series of "Interpretation Class" programs on Wednesday, December 15, at noon. The program included the Bach suite in G minor, andante from Haydn's "Surprise" symphony, arranged by Saint-Saëns; rhapsody in F sharp minor, by Dohnanyi; intermezzo scherzando, by the performer, and the MacDowell E minor polonaise.

### "MESSIAH" SUNG AT CHURCH OF THE COVENANT.

With a chorus of fifty excellent voices under his direction, which singing organization constitutes the choir of the Church of the Covenant, John Trowbridge presented Handel's "Messiah" last Monday and Tuesday evenings. Different soloists were engaged for the two evenings. Ella La Forge Murphy, a New York soprano, who has recently located here, was heard the first evening, and the second evening brought Lucy J. Hartman, a contralto of distinction.

This organization has much to recommend it, particularly in its fortunate direction by a man of fine musicianship.

Ella La Forge Murphy proved to be an artist of the first rank, one with a big and beautifully rounded voice, well schooled and sympathetic. Her superb interpretation of her final aria, "I Know That My Redeemer Liveth," deeply impressed a musical audience.

Tuesday evening brought rather an ungrateful task to the soprano after so brilliant a reading of the Handel score on the previous night. However, Mabel Corlew Schmidt pleased her hearers very much. The real artistic work of this evening was that of the contralto, Lucy J. Hartman, whose voice is of a rich, warm quality, and possessed by a woman of fine intelligence and great sympathies.

Rollo J. Killing is a very young man from the McCormick Seminary. His voice is a lyric tenor of rare quality, and it promises to develop into something unusual in the future. He is to be recommended for his enunciation, and the interpretation of "The Messiah" score. Paul Payne sang the bass part.

### FABBRINI A VISITOR.

Giuseppe Fabbri, the pianist, was a visitor in Chicago last Sunday. He was returning from a tour of the South and stopped over here to attend the Scianti recital.

### MR. DELAMARTER'S FAIR REMARKS.

On Wednesday, December 15, Eric Delamarter, critic of the Chicago Daily Tribune, in his review of the concert given on the previous night by the Edison Orchestra—an amateur organization—penned the following healthy lines concerning the conductor of that organization:

"Mention of bad points is made in the wish to help Mr. Eastman at his formidable task. A study of pianissimos, especially with the strings, is needed and, with that, greater flexibility in shading. The beginnings and endings of phrases are also a tender subject. The balance of strings against woodwind solos should be treated with profanity, if necessary."

"The members of the orchestra should attend the opera or the orchestra concerts to hear for themselves what rhythmical handsprings those bands turn to suit themselves to the singers' whimsicalities. And Mr. Eastman could do well for the sake of any of his men who might play under other conductors, to revise his 'four-four' beat."

### JENNY DUFAY WINS SUCCESS HERE.

The announcement that Jenny Dufay would appear as soloist with the Commonwealth Edison Orchestra on Thursday evening at Orchestra Hall resulted in a capacity house. Miss Dufay, that French prima donna who first won her way into the hearts of the American public via the Chicago Opera Company as its valued coloratura and singer-actress, has retained that firm hold. This causes her American tour to be one of the most successful that any foreign prima donna can boast of.

Thursday evening, Miss Dufay chose the "Traviata" aria, "Ah, Fors e lui." Barring the sluggish orchestral accompaniment, which evidently handicapped the singer, she achieved a notable success nevertheless. "I Am Titania" (Thomas) was the second number read in a masterful style. The prima donna was accorded the ovation of the evening, and received graciously two huge bouquets of roses.

Excellent work in spots was done under the baton of Morgan Eastman, director of the orchestra. The Tchaikowsky's "Andante Cantabile" and the "Faust" ballet music were exquisite. The Schubert B minor symphony was poorly played, owing to a seeming disposition on the part of several members to direct themselves. The brasses and woodwinds need to be improved.

### STURKOW RYDER A SUCCESSFUL COMPOSER.

"Rhapsody Russe," for violin and piano, by Sturkow Ryder, is winning great favor and has had many public performances this season. Next week, Hugo Kortschak will include that number in his program in Dubuque, Ia. Zetta Gay Whitson, violinist, will introduce this number before the Lakeview Musical Club next week, and Irma Seydel will play the same selection in Boston during the following week.

### THE CLARKES' ACTIVITIES.

Edward Clarke and Rachel Steinman Clarke gave the third students' tea at their studios in the Lyceum Arts Conservatory, Fine Arts Building, Sunday, December 12. The pupils and their friends were out in such large numbers that the spacious room used for the music was crowded to overflowing. Those taking part were Angelina de Freest, Ethel Turner, Mrs. Niles Frandsen, Irene Peschak, Irma Huffman, sopranos; Frances Witwer and Bertha Bell, altos; C. W. Haake, tenor; Lewis Sponsler, baritone. The singing throughout was surprisingly good, although it was evident that some had had professional experience and had quite lost the self consciousness that must be overcome in all beginners. Special mention might be made of Miss de

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Freest, Miss Witwer and Miss Huffman. All three of these young ladies possess voices of unusually good quality and know how to use them. The singing of both the men was good. Mr. Sponsler should be heard from in a short time, as he has a baritone voice that has range, power and quality. William Breach, a professional pupil of Mr. Clarke, and a member of the faculty, was heard to advantage in Campbell Tipton's "Spirit Flower," while Marguerite Kelsch, a pupil of Clarence Nixon, contributed a group of piano numbers, and William Hainsworth, a vocal pupil of Mr. Clarke, varied the proceedings by giving several piano-logues.

Edward Clarke, baritone; Rachel Steinman Clarke, violinist, and Earl Victor Prabl, made a hurried trip through Ohio last week, appearing at Hiram College, Hiram, Ohio, Monday evening; Conneaut, Ohio, Tuesday evening, and Lima, Ohio, Wednesday evening. On Tuesday, December 14, these artists gave a program for the Woman's Club of Evanston, Ill. They are considering a trip to the Canadian coast in the spring. An offer has been made by a Western manager to direct the trip, and it is probable that arrangements will be completed in a week or two.

#### ST. JOHN WESTERVELT LECTURE-RECITALS.

Beginning Friday evening, December 17, Louise St. John Westervelt began a series of historical recitals for the Chicago Kindergarten Institute at Gertrude House. These recitals are to be given with the assistance of a pianist. On Friday evening Miss Westervelt rendered arias by Bach, Handel and Haydn and Arthur Oglesby, pianist, played solos by Bach and Handel. Miss Westervelt also appeared in "The Messiah" at the Lane Technical High School under the auspices of the Civic Music Teachers' Association.

#### THREE DEVRIES PUPILS SING IN "MESSIAH."

Thursday evening, December 16, three professional students of Herman Devries sang in "The Messiah." Clark Shipp, tenor, appeared in Decatur, Ill.; Beecher Burton, tenor, in Evanston, Ill., and Lemuel Kilby, baritone, in Aurora, Ill., and from reports at hand each scored a success.

#### ANNA GROFF BRYANT PROMOTES SERIES.

Anna Groff Bryant, of Chicago and Galesburg, Ill., is successfully promoting a series of artists' recitals in the latter city, offering to her clientele the best talent before the public.

Fritz Kreisler opened the course last October, followed by Mme. Melba, December 1. Friedberg, Macbeth and Murphy will be featured this winter, closing with Julia Claussen, of the Chicago Grand Opera Association, and Herbert Witherspoon, of the Metropolitan Opera Company. Mme. Bryant is to be congratulated upon her courage in featuring so big a course in a city the size of Galesburg.

#### APOLLO MUSICAL CLUB TO SING "MESSIAH."

Fred H. Huntley, widely known in musical as well as business circles, has been appointed business manager of the Apollo Musical Club. The two presentations of "The Messiah," in the New Medinah Temple, will be on December 23 and 27. At both concerts the program will be enriched by the work of these noted soloists: Marie Stoddart, soprano; Christine Miller, contralto; John Campbell, tenor, and Willard Flint, bass.

#### CHICAGO MUSICAL COLLEGE HAPPENINGS.

The Mu Phi Epsilon Sorority, of the Chicago Musical College, gave a special Christmas concert in the reception hall of the college, Wednesday morning, December 15. The services of the professional members of the sorority enlisted on this program were: Zetta Whitson, Mildred Brown, Wally George, Mae Doelling, Abigail M. Raymer, Olive Pennington, Cora E. Hulbert, Natalie W. Price, Louise H. Slade, Mabel S. Herdian, and Rose L. Gannon.

The School of Acting and Expression, under the direction of Letitia Barnum, presented a dramatic offering, "A Dress Rehearsal," in the Ziegfeld Theatre, Saturday morning, December 18.

#### CHARLES CLARK'S ANNUAL RECITAL.

The song recital by Charles W. Clark, the noted baritone, will take place next Sunday afternoon, December 26, at the Illinois Theatre, under the direction of F. Wight Neumann. Mr. Clark will begin the program at 2.30 p. m. sharp, instead of the usual hour, owing to the performance of "Parsifal" at the Auditorium, and the recital will be concluded at 4 o'clock.

#### BERGEY CHICAGO OPERA SCHOOL PUPILS HEARD.

Clarence L. Stroupe, pianist, assisted by Edna Dolmage, soprano, was heard in a program, well given and well attended, last Sunday afternoon at the Bergey Chicago Opera School studios, in the Fine Arts Building. Mr. Stroupe, pupil of Mrs. Bergey, has appeared on many of the Bergey programs and shows excellent progress. His Chopin numbers were especially well played. Mr. Stroupe is also an assistant teacher at the school. Miss Dolmage is a pupil of Theodore S. Bergey and revealed a voice of excellent

timbre and sang a group of songs by women composers with fine interpretation, and the opera selection from "Lohengrin" was given with dramatic power.

#### BUSH CONSERVATORY NOTES.

Grace Stewart Potter, pianist, and Rowland E. Leach, violinist, of the Bush Conservatory, will give a series of historical sonata programs, the first of which was given Wednesday evening, December 15, in the Bush Conservatory Recital Hall.

Thursday evening, December 16, the school of expression, under the direction of Mae Julia Riley, gave a program of dramatic readings and sketches in the Bush Conservatory Lyceum.

#### CLARK'S INTERPRETATION CLASS.

Every Saturday afternoon at the Bush Conservatory, Charles W. Clark has an interpretation class between 2 and 4 o'clock. This week the class entertained Marcia van Dresser, dramatic soprano of the Chicago Opera Association, and Gertrude Norman, lecturer, authoress and writer.

#### THE FRITSCHYS IN CHICAGO.

Among the visitors at this office during the past week were Mr. and Mrs. W. A. Fritschy, of Kansas City. The many concerts that have been given under the direction of



Photo by Matzene, Chicago.

SILVIO SCIONTI.

the Fritschys in Kansas City, and the successful series that they are still running in that locality, have made them international figures in the musical field. Mr. and Mrs. Fritschy reached Chicago on Wednesday morning, December 15, from New York City, and left for home the same afternoon. It was a great pleasure to the general representative of the MUSICAL COURIER to shake hands again with Mr. and Mrs. Fritschy, as they are among the big boosters for the MUSICAL COURIER in their community. No matter how little time the Fritschys may spend in Chicago they never pass through without calling at the MUSICAL COURIER office and giving valuable information concerning the musical activities in Kansas City.

#### BERTHA BEEMAN ENTERTAINS TILLY KOENEN.

As a distinguished member of the faculty of the Northwestern University, Bertha Beeman, the contralto, maintains a studio and residence in Evanston, which are musical and social centers of that college town.

Sunday evening Miss Beeman had as honor guest at a soiree Tilly Koenen, the Dutch contralto, who gave a charming program of songs in her inimitable style and in a voice of unsurpassed beauty. English, Dutch, Italian and German vocal literature were ideally interpreted. John Doane, the Chicago accompanist, assisted.

#### ETTA EDWARDS AND ELIZABETH CUENY ARE VISITORS.

Etta Edwards, well known vocal teacher, now located in St. Louis, and Elizabeth Cueny, the popular and astute impresaria of the same city, spent a few days last week in Chicago and were visitors at this office. Mme. Edwards has a large class of pupils in St. Louis, and though she was advised to remove her activities back to Chicago, she had to forego the pleasure in order to devote her time to her St. Louis students.

Miss Cueny was sanguine over the financial and artistic results already attained by the artists under Ellis, all of whom are appearing this season in St. Louis under her management. Miss Cueny's success is well deserved, as

## Francis MACLENNAN



AS SIEGFRIED

Eric De amarter in Chicago Tribune, December 13, 1915:

Mr. MacLennan struck his stride with the episode of the sword's forging. Insistently, Mr. Pollak's orchestra pulsed up from the pit in a rhythm as inevitable as fate itself; Mr. MacLennan, apparently unmindful of the gummy Wagnerian "action" round and about the forge and the anvil, sounded the note of rhapsody and high intent. Even the coughing phrases of the score assumed the guise of an heroic, an epic cantilene. Surely, Mr. MacLennan has justified the faith reposed in him by these "Ring" performances.

The note of rhapsody he carried over into the second act. With him must be mentioned the woodwind and horn soloists who made the "forest weavings" beautiful music, entirely apart from the drama. He seemed to be able to hold this exalted mood even during the one round fight with the green eyed dragon, which was a very good dragon, as dragons go, though slow as to foot work" and quite amateurish at "infighting." The audience couldn't retain the exalted mood, but that is not an important fact.

Felix Borowski, Chicago Herald, December 13, 1915:

Mr. MacLennan achieved great success as Siegfried. It is a somewhat arduous business to make this hero heroic, for in spite of Wagner's excellent intentions in the matter, Siegfried is a good deal of a nincompoop. His interpreter on this occasion played the part as if he believed that the young man was everything that a hero ought to be, and thanks to his experiences in German opera houses, Mr. MacLennan did not miss the sentimental aspect of Siegfried's character.

Stanley K. Faye, Chicago Daily News, December 13, 1915:

Mr. MacLennan's Siegfried was not sung evenly, for his German method tripped up proceedings at times, but for entire scenes it was a magnificent performance on the tenor's part. Beginning with his second appearance on the stage, he sang well and entered on the heavy song of the sword with a vigor and lofty exaltation that carried him triumphantly through the difficulties of this great song and on into the next act.

Edward C. Moore in Chicago Journal, December 13, 1915:

Francis MacLennan was the Siegfried, and made it another of his fine performances. Except in the first act, when the orchestra was a bit too strenuous for any voice to be heard in competition with it, he sang the role in gorgeous fashion. He very wisely did not attempt to scream over the orchestra in this trying place. If he had, he undoubtedly would not have been able to sing so well later. The lyric portions of the score were rarely beautiful.

Karlton Hackett in Post:

Mr. MacLennan had the heroic labor and carried it through to the end without a falter. To sing Siegfried without cuts is indeed the task for a "heroic tenor," and he sustained it in admirable fashion. His playing of the role was manly, and he, too, received a number of demonstrations from the audience which were fully deserved.

James Whittaker, Chicago Examiner, December 13, 1915:

As Siegfried, MacLennan was the most impressive character among the several he has assumed—that is, as the boy Siegfried. The approach of passion, as usual, threw him into a Peter Pan. There is a moment in the role of Siegfried where the whole manner and even the tone quality of the singer should change. This is when the fine "And her eyes shall open for me" (to translate freely) is repeated. Siegfried is a boy when he sings it once and a man when he has repeated it. MacLennan remained the fine boy he had been for two and a half acts—a very fine boy—youthful to the eye and shoutingly juvenile to the ear.

Herman Devries, Chicago American, December 13, 1915:

Francis MacLennan was a surprise in the role of Siegfried. The inevitable beard with which he masks his face at every performance was gone, and the robust, radiant, ruddy face of a rollicking youth appeared, disclosing a MacLennan we had never met before.

It and his performance made us glad to meet him again. His Siegfried robbed his Siegmund of first place in the catalogue of his achievements of this season. He caught the spirit of Siegfried's ego seen through the art of Wagner and gave us a picture of courage, force, juvenile and insolent faith in himself and the future.

Vocally, too, Mr. MacLennan was equal to the exigencies of the scoring. His work in the forging scene with the sword Nothing was pictorially and vocally on a level with the best Wagnerian tradition.

Walter R. Knüpf, in Staats-Zeitung, December 13, 1915: (Translation.)

Francis MacLennan, who has proved himself in all the preceding Wagnerian productions to be one of the most valuable supports of our ensemble, reached the height of his significant art yesterday. He represented a Siegfried which would compare with the very best portrayal of this role. He not only, in every respect, met the demands of Siegfried in respect to vocal strength, beauty and durability, but always set forth the correct delineation of the role.



she is a hard worker, well informed on musical activities, and an all around business woman.

#### SABA DOAK WINS SUCCESS IN THE SOUTH.

Saba Doak, a soprano who has received much recognition for her exceptional vocal gifts, has just returned from a successful tour through the South.

#### HAZEL EDEN TO MAKE RECORDS.

Hazel Eden, one of the younger members of the Chicago Opera Association, also a successful concert artist as well, is to spend the holiday season in New York City. While there Miss Eden will make several talking machine records. Miss Eden was brought prominently before the public last season when she created the title role in Simon Buchhalter's opera, "The Lover's Knot." Her most recent appearance was made in "Trovatore," when she sang the role of Inez, receiving favorable comment.

#### CULBERTSON'S SUCCESS IN LOCAL MANAGEMENT.

That Harry Culbertson has successfully gauged public interest in matters musical is shown by a satisfying advance sale for his January musicales. A plaque of the Fine Arts Theatre on the wall of the impresario's office has but few remaining white spaces to designate unsold portions of the house. Each seat marked off means that it has been reserved for the entire course. Oscar Seagle, the baritone, who will give the initial concert, has attained fame not only in his own country, but in Europe. The second recital will be presented by Thuel Burnham, pianist, another American who has won a worldwide reputation. Although this will be Mr. Burnham's debut in Chicago, he is a great social favorite in the city, where he has often visited in previous years. Several prominent society women have taken upon themselves the duty of sponsors for this occasion. The third program will be presented by the Zoellner String Quartet. This ensemble has appeared with remarkable success from coast to coast of America. Hugo Kortschak, who will present the fourth program, is a local violinist, who, while a member of the Chicago Symphony Orchestra, appeared several times as soloist under Frederick Stock. Mr. Kortschak is also a member of the faculty of the Walter Spry School of Music. No more fitting climax for this aggregation of artists could be found than Tilly Koenen, the Dutch Lieder singer.

The concerts are announced for 3.30 o'clock on Sunday afternoons, January 2, 9, 16, 23 and 30.

#### WARREN PROCTOR SINGS IN "THE MESSIAH."

Warren Proctor, tenor of the Chicago Opera Association, appeared at Albion, Mich., in "The Messiah," on Wednesday evening. H. J. Cozin directed the chorus of 150 voices. An orchestra accompanied admirably. Permelia Gale and Mary Ann Kauffmann sang the soprano and contralto roles.

#### GODDARD'S SUCCESS IN CHICAGO OPERA.

A singer who has won marked success in the various roles in which he has appeared with the Chicago Opera Association is James Goddard. Although Mr. Goddard came here with a reputation already achieved at Covent Garden, London, and also in Germany, Chicagoans have a habit of wanting to judge for themselves, consequently curiosity was rife before his first appearance. The judgment passed by press and public was unanimous that Mr. Goddard was a giant in every way, in voice and interpretative qualities, as well as stature. Voicing the opinion of one of the high officials of the Chicago Opera Association, Mr. Goddard has emphatically made good.

#### ISABELLE RICHARDSON IN BERLIN.

A story apropos of this time of the year has just come to the ears of the writer concerning Isabelle Richardson, the young dramatic soprano. During the time she was living in Berlin she was engaged to sing at the special Christmas service held the Beethoven Saal, and which is given first in German and then in the English language for

the benefit of the expatriated. The text of the song has to be applicable for both languages, and finding nothing that would fit the occasion, Miss Richardson spoke to a young composer, Elizabeth Hull, of Boston, who was there at the time. The latter was interested and offered to write something especially for the occasion, and thus one of the most charming of Christmas songs, the "Bethlehem Babe," with both German and English texts and the music by Miss Hull, was finished just two days before the occasion and given its initial performance by Miss Richardson at that time. Needless to say it was received at both services with many expressions of favor.

#### NOTES.

On Friday evening, December 10, the International College of Music and Expression, of which Emma Clark-Mottl is the president, gave a faculty program, with the following talent: Clara Stenger Gamble, soprano (guest);

Sofia Stephali, mezzo-soprano; Adah Bryant Buckingham, contralto; Kathryn Leo Roberts, contralto; Ida M. Moore, reader, and Edna Lucille Baum, dancer. The net proceeds of this concert went to a scholarship fund, the object of which is to assist students to attain a professional career in either music, drama, song or dance.

Mary Hesselgren, soprano, was engaged by the Community Club, of Addison, Ill., to give a program Saturday evening, December 18. She was assisted by Ada Ender, pianist, and Harry Eduard Miller, violinist.

A regular concert of the Amateur Musical Club was given in the Fine Arts Assembly Room, Monday, December 13, by Josephine Harrison Rogers, Amanda Schulz Johnson, Elena Moneak and Sibyl Sammis MacDermid.

Gustav Holmquist has just returned from Minnesota, where he went last week to participate in the celebration of the sixtieth anniversary of his parents' wedding.

#### Ada Soder-Hueck Heard.

Ada Soder-Hueck, the contralto and vocal authority, who was the leading attraction at a musicale and reception given at Delmonico's ballroom, Fifth avenue, New York, December 12, proved once more that she is master of her art. Her masterly rendition of her songs so delighted the audience that she received quite an ovation. The affair, including dramatic readings by the gifted playwright, Ruth Helen Davis, and being under the personal auspices of Ella Wheeler Wilcox and Mrs. Simon Baruch, brought forth a very distinguished audience.



ADA SODER-HUECK.

The eminent contralto who scored quite an ovation at the recital given at Delmonico's, Fifth avenue, New York, December 12, proved once more that she is a master of her art.

Mme. Soder-Hueck, whom a leading critic calls "one of our most eminent contraltos," upheld this fine reputation and gave proof of remarkable vocal quality. Her lovely appearance, her handling of that rich voice, the ease and freedom of tone all marked the artist. The big aria from Meyerbeer's "Prophet" showed her extended range and versatile art to best advantage, then followed groups of songs in German and English, of variety, style and character.

Mme. Soder-Hueck, who was formerly prima donna con-

tralto of the Vienna Opera, and also sang a great deal at concerts and recitals, has devoted the last few years entirely to voice training, being known now as one of the foremost vocal authorities of New York; her many fine singers prominent before the public are the best recommendation of her splendid work. However, it seems a pity that so excellent a singer, in the prime of her life and art, devotes herself to teaching. As she laughingly says: "If I could only make two of myself, one who sings and one who teaches! I love my own art, but I also love my teaching. It is wonderful to have this rare gift to build up voices and artists, and there are so few who understand the voice properly and are successful. As it is, I must try to combine both now, even with my extended teaching duties. At present there are seven prospective pupils on the waiting list until I can start them. I also have received three engagement offers for concerts the last few days. It certainly keeps me busy. I am very happy."

#### James Harrod's Two Recent Triumphs.

As soloist with the Flonzaley Quartet and with the Albany (N. Y.) Symphony Orchestra, James Harrod added to the list of triumphs which have resulted from his recent appearances. In speaking of his singing with the Flonzaley Quartet, the Providence (R. I.) Tribune said:

"Mr. Harrod was a surprise and delight. He showed the possession of a voice that is full of feeling, robust in tone, clear in quality and excellent in enunciation.

"The second Jean de Reszke, he has been called, and it is quite probable that his work partakes strongly of that of the man who has been his teacher. It certainly gives promise in its richness and power of making its possessor famous before long."

"In his aria, 'Cielo e mar,' Mr. Harrod brought much experience of phrasing and a voice of unusual sweetness," declared the Albany (N. Y.) Argus. And further stated that "his high notes are pure and well sustained . . . he accomplished much."

The Knickerbocker Press spoke of the wisdom in his selection, and remarked, "his fine tenor voice of unusual sweetness and power, combined with his pleasing personality, brought immediate demands for encores."

#### Einar Linden and Greta Torpadie in Operettas at Princess Theatre.

The season of opera comique, which the Music League of America is giving at the Princess Theatre for the benefit of several war charities, opened very auspiciously Tuesday afternoon, December 14. The operettas presented were "Bruderlein Fein" ("The Wedding Day") in English by Leo Fall, and "Mam'zelle Mariette" in French by Emile Bourgeois, and were sung by Greta Torpadie, Einar Linden and Signe Hagensen.

Special mention must be made of Mr. Linden's work, and great credit given him for the artistic perfection of the performances. The Danish tenor not only sings in these operettas, but he produces them, supervises the making and painting of the scenery, the staging, and directs the other singers. Mr. Linden has achieved an enviable reputation throughout Europe as the greatest pantomimist ever seen. His own operetta, "Le Jardinier," is to be performed shortly at the Princess Theatre for the first time on any stage.

#### Mme. Fremstad to Sing with Orchestra in St. Paul and Minneapolis.

Olive Fremstad is still in Chicago, singing the last of her guest performances in Wagnerian opera with the Chicago Opera Association, where she has been highly successful all season. From there she goes to St. Paul to appear as soloist with the Minneapolis Symphony Orchestra on the evening of December 30, singing in Minneapolis the day following, New Year's Eve. After leaving the West, Mme. Fremstad will return to New York in time for several Eastern concerts.

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## MUSICAL NEWS AT WESTMINSTER COLLEGE.

## Visiting Artists Please—New Pipe Organ for College.

New Wilmington, Pa., December 9, 1915.

Rebecca Davidson, pianist, presented one of the best recitals ever given here, on the evening of October 22 in the college chapel. Especially fine was MacDowell's sonata, "Eroica," of which Miss Davidson gave a masterly interpretation. She also pleased greatly with Saint-Saëns' toccata. Her program also included the Busoni arrangement of the Bach chaconne, Schubert's impromptu in F minor, three Chopin numbers, Liszt's "Liebestraum" and the same composer's arrangement of Paganini's "La Campanella" brought the program to a brilliant close.

## CHARLES WASHBURN IN INTERESTING RECITAL.

An interpretative recital by Charles Washburn on the evening of November 4 marked the fourth musical offering of this season at College Chapel. Mr. Washburn opened his program with an aria from Handel's "Berenice." In addition to songs by Lehmann, Bungert and Homer, he sang two groups, entitled "Songs of the Child World," by Molloy, Homer, Johnson, Ashford, Lohr and Terhune, and "Songs of the South," by Pigott, Homer and Cook. Mr. Washburn is a clever interpreter, and his group of children's songs was particularly pleasing. Special praise should be given Edward Hearn for his splendid accompaniments.

## UNUSUAL HONOR FOR DIRECTOR CAMPBELL.

In the November 23 issue of the Westminster Holcad, which is published by the undergraduates at the college, there appeared the following notice regarding William Wilson Campbell, director of the music department of the college:

"Prof. W. W. Campbell received a letter yesterday offering him the position of director of music at the Summer School of Ohio State University. Professor Campbell has held that position for three years, and his success is proven by the offer of the position for next season, in spite of an unwritten law at the university against a man teaching more than three summer terms. Professor Campbell lectures on musical appreciation and pedagogy. In his work he is assisted by Mary Douthett, who acts as interpreter of the music dealt with in the lecture."

## CHRISTINE SCHUTZ DELIGHTS LARGE AUDIENCE.

Christine Schutz, contralto, gave a delightful recital here last evening. From the opening number, "Jeanne d'Arc," by Tschakowsky, to the final group of songs by American composers, Miss Schutz showed herself to be a serious artist as well as the possessor of an unusually beautiful voice. Works in Italian, French and German likewise figured on the program, and in each she showed herself to be thoroughly conversant with the language and with the message of the song. Edward Hearn again delighted the audience with his excellent accompaniments.

## NEW PIPE ORGAN ASSURED.

Steps are being taken toward the installation of a new pipe organ. This move has been contemplated for some time, and now that something is really being done, the new organ will probably soon be a fact. This will mean the establishment of a department for pipe organ and musical composition, the deanship of which will be occupied by some prominent organist.

The Christmas holidays loom just ahead. A large number of new students are booked to enter January 4, immediately after the Christmas and New Year's festivities.

H. R.

## The Musical Greasy Pole.

(From The Music Student, London, December, 1915.)

In the MUSICAL COURIER, Robin Legge compares the efforts to help British music to a greasy pole contest.

Have you ever seen the historic competition of married men who have never "had a word" with their spouses in the whole of their matrimonial career, the competition for the Dunmow fitch of bacon? The fitch is fixed to the top of a greasy pole, and belongs to the first nonquarrelsome swain who can swarm the said pole and annex the bacon. Of course, most of them fall ignominiously to the ground. It might almost be an old fashioned auto da fé, but it isn't. Our London musical life, indeed our national musical life (if any) is rather of the same nature, save that the combatants are happily bound by no rules as to their matrimonial behavior. But our musicians are forever climbing greasy poles. Merrily they climb; their descent is as easy as that to Avernus. At a time like the present, one can but honor the climbers, whose aim to keep "the musical flag flying" is obviously laudable. So are the efforts of sundry other music lovers to help the musician proper.

Now is the critic of The Daily Telegraph correct? We always understood the claim to the fitch was decided by a properly constituted "court," but we may be wrong. When Robert Fitzwalter instituted the prize, his condition was "that whatever married couple will go to the priory, and kneeling on two sharp pointed stones, will swear that they have not quarreled nor repented of their marriage within a year and a day after its celebration, shall receive a fitch of bacon." That was in 1244, and

the prize was never claimed until 1445—over two centuries later!

In matters of music, Robin Legge never gives us any opening for criticism. Hence we take this opportunity of questioning a statement of his on another subject. Is there a greasy pole at Dunmow? It may be he is right and we wrong.

As for the application, there is something in it. Musical endeavor is something like climbing the greasy pole, as too many of us know. Still, we shall climb no better for giving up heart, and ever in these bad times we would urge cheerfulness and perseverance.

ZOELLNER QUARTET GIVES  
FOUR CONCERTS IN BOSTON.

## Press Lauds Excellency of Work.

That the people of Boston have great admiration for the artistic attainments and endeavors of the Zoellner String Quartet is attested by the fact that this sterling organization has been engaged for four appearances in America's so called "esthetic center." Two of the concerts already have taken place, one being a private musicale at the home of ex-Ambassador Larz Anderson, on December 7, at which prominent members of exclusive Boston society were present. The second appearance was in a public recital at Steinert Hall, on December 9, when the Zoellners played "The Lark" quartet, by Haydn, Debussy's op. 10, and op. 18, No. 4, of Beethoven.

On December 31 and January 2, the Zoellner Quartet is to be in Boston again, appearing before the Harvard Music Association and the Boston Art Club respectively.

Some of the press comments on the recent Boston concert are as follows:

The Zoellners were particularly sympathetic in rendering Debussy, and called up the spirit of Beethoven in a way that seldom happens. As an ensemble the Quartet was exceptionally fine, and ease of technic and sensitive subordination and emphasis of parts led them to work together as one. Miss Zoellner filled her place in the performance with great efficiency and extraordinary intelligence.—Boston Transcript, December 10, 1915.

The Zoellners were heard to advantage. They played the quartet by Debussy with zeal, devotion, technical efficiency and purity of intonation.—Boston Herald, December 10, 1915.

Debussy's quartet had a genuine atmosphere as well as euphony and technical smoothness. Haydn and Beethoven were played with especial comprehension and enthusiasm.—Boston Post, December 10, 1915.

## Worcester News.

Worcester, Mass., December 17, 1915.

Bertha Cushing Child, contralto, of Boston, with her children as accompanists and a trio of musicians, gave a recital program, December 10, before the Levana Club members and their guests in the club rooms in the Sawyer Block. Assisting on the program was John Densmore, the Boston composer, who played Mrs. Child's accompaniments for a group of his own songs, including "Memory," "A Village Romance," and "Kiss Me Good Night." The instrumental numbers were performed by the three children of the contralto, Mary Franklin Child, piano, and the twin sons, Paul Cushing and Charles Jesse, violin and cello.

## BOSTON ORCHESTRA CONCERT.

The second concert of the Ellis Course, and the first of the season by the Boston Symphony Orchestra was given Tuesday night in Mechanics Hall. Laeta Hartley was the assisting artist. The program included the Beethoven eighth symphony; MacDowell, concerto for piano, No. 2, D minor, and Bizet's suite, "L'Arlesienne," No. 1.

## SWEDISH CHURCH FESTIVAL CHORUS HEARD.

The Festival Chorus of the First Swedish M. E. Church gave a special musical service, presenting Stainer's "Daughter of Jairus" in the church, last night. The chorus was assisted by Mrs. Randolph Bergstrom and Olga Forsberg, sopranos; Florence Holmes, pianist; W. Gray Harris, organist; Carl Hult and Daniel Hult, bass; and Charles E. Grosvenor, tenor. Julius M. Ojerholm directed the chorus and the Hultman-McQuaid Conservatory Orchestra played. The program also included solo numbers and choruses from "Elijah." The glee club sang the "Soldiers' Chorus" from Gounod's "Faust." M. E. ELLAM.

## Fay Foster in Demand as

## Accompanist of Her Own Songs.

Fay Foster appeared as accompanist to a number of her own songs at a very pleasant reception given on Friday evening, December 10, by Mrs. Craig, at her residence, 605 West 112th street, New York. These songs were charmingly rendered by Litta Grimm, and were received with much favor, especially the lovely "Flower Time Weather," which was pronounced by an enthusiastic person present, as "the most beautiful song I ever heard, no foreign song excepted."

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## BERLIN'S MUSICAL SYMPATHIES CONTINUE TO BE INTERNATIONAL IN SPITE OF THE WORLD WAR.

Musical Courier Representative Tells of Friendly Receptions Given by the German Public to Performers from Enemy Nations—Jadlowker Makes "Lohengrin" Debut—  
Bachaus, in Military Uniform, Gives Piano Recital—Warsaw's  
Musical Life Reorganized by Berlin Manager.

Jenastr. 21,  
Berlin, W., November 12, 1915.

There are some peculiar and interesting features in connection with the present season, and one of these is the participation in the public musical life of Berlin of artists who are subjects of the various countries now at war with Germany. For instance, during the last week no less than three celebrated Russian subjects have been heard here—Jadlowker, the tenor, as Lohengrin, at the Royal Opera; Josef Lhévinne, the pianist, who appeared on Friday at Beethoven Hall, and Wanda Landowska, the clavichord performer, who played at a chamber music concert. But this by no means exhausts the list of the enemies' subjects now active here. Teresa Carreño, a Venezuelan by birth, who was formerly married to Emil Sauret, the Frenchman, then to Tagliapietra, an Italian, and as her third matrimonial venture to Eugén d'Albert, the Scotchman, now is married to a Tagliapietra again, a brother of her second husband. As this, her fourth husband, is an Italian, she is naturally an Italian subject. But she recently concertized here at the Philharmonie and was received by a large audience with the same tokens of welcome and approbation that always have been hers in times of peace.

An Italian of pure blood, as her name and her appearance show, is Mafalda Salvatini, the well known prima donna, who also recently appeared here in a concert of

her own, being received by the Berlin public with great warmth. Another interesting and curious case is that of Irene Triesch, the distinguished actress. As the wife of Frederic Lamond, the Scotch pianist, she is, of course, a British subject, but she now is playing the leading parts in the dramas that are being presented at the Koenigsgaetzer Theater. On the other hand, Mme. Chaigneau, the Parisian violinist of the well known Chaigneau Trio, also is announced to play here next week at a big charity concert, at which, among other artists, the wife of Robert von Mendelssohn, who also is an Italian, will assist. Mme. Chaigneau, to be sure, is married to the son of Joseph Joachim, and hence is a German subject. Taken as a whole, it is rather a peculiar mixup. Anyhow, it demonstrates a broad and generous spirit on the part of the German authorities and the Berlin public. At the recent first performance of Strauss' "Alpine" symphony, Henri Marteau, the Frenchman; Frederic Lamond, the Scotchman, and Bronislaw Huberman, the Russian, sat side by side in the Philharmonie.

### "LOHENGRIN" WITH A RUSSIAN TENOR.

An excellent performance of "Lohengrin" was given at the Royal Opera, a performance that was of twofold interest, since it served to introduce Jadlowker to the Berlin public as a Wagnerian singer, and since it demonstrated that it is quite possible, in spite of political considerations, for a Russian to sing the title role in a favorite work at the Kaiser's opera in the Kaiser's capital. In appearance, Jadlowker is far from being an ideal Lohengrin. Wagner himself laid great stress on an imposing presence as one of the attributes of the Knight of the Swan. Jadlowker is small of stature and most unimposing in appearance, but he sang the part beautifully, his middle register being particularly noteworthy for its carrying power and for its singular appeal to the hearts of the listeners. This was not only Jadlowker's first Berlin appearance as a Wagnerian singer, but it was also the first time he has sung here, since he was given "leave of absence" shortly after the outbreak of the war. It appears that he now will remain with us permanently.

At the same hour "Lohengrin" was being given at the Royal Opera House, "Tannhäuser" was having its first performance at the Charlottenburg Opera, it having been added to the enormous repertoire of that stage. The title role was sung by Paul Hansen, who has many qualifications for that part, although the heroic quality of his voice is not so pronounced as might be desired. It was a praiseworthy performance. The members of the cast are, to be sure, comparatively unknown, being mostly young singers, but they are artists of decided promise, and in some cases of remarkable attainments. Friedrich Plaschke as Wolfram, Ernest Lehmann as Landgraf, Nelly Merz as Elisabeth and Felicitas Hallama as Venus were all very creditable, both vocally and histrionically. The orchestra, under Eduard Möricke, was surprisingly good.

### BRUCKNER AND LISZT READ BY STRAUSS.

Bruckner's ninth symphony and Liszt's symphonic poem, "Les Préludes," formed a strong contrast at the second

symphony evening of the Berlin Royal Orchestra, under Richard Strauss. "Les Préludes," by the way, was performed no less than three times last week, having been heard also on Sunday evening at the Bluethner popular concert, under Scheinplug, and on Tuesday evening at the Philharmonic Pop, under Hildebrandt.

The first movement of Bruckner's ninth symphony was received by the public with an impressive silence. The listeners apparently did not know what to make of it. This symphony is indeed a peculiar piece of musical structure. Inspiration in the way of thematic invention is not one of its strongest features. The scherzo, however, is an interesting number, and this elicited an outburst of applause. As a whole, it is inferior to the "Romantic" and some of Bruckner's other symphonies. Beethoven's seventh symphony and Liszt's "Préludes," in a most brilliant rendition, made a very different impression on the audience. The orchestra played magnificently throughout the evening.

### THIRD NIKISCH PHILHARMONIC CONCERT.

Haydn's symphony in G major opened the program of the third Nikisch concert, and rarely has the great conductor and this elite orchestra so succeeded in warming up the audience with an opening number. A veritable storm of applause broke loose, which was meant not only for the conductor and the musicians, but also for the work itself. It was such a spontaneous, impulsive, "improvised" reading, as it were, that it made the symphony appear to us in a new light.

One of the most poetic of all piano concerts, the Schumann, played by Ernst von Dohnanyi, followed. This Hungarian pianist is a good musician, but he lacks the attribute of pianistic greatness. The lyric and poetic parts were interpreted beautifully, but fire and élan were missing in the passages of the first movement and in the finale. It was a refined but not an inspired performance. A magnificent reading of Brahms' F major symphony brought the program to a close.

### SCHNABEL-FLESCHE-BECKER TRIO.

The C minor piano quartet, the E minor cello sonata, and the B major piano trio made up the second Brahms program of the series of five concerts to be given this winter by the Schnabel-Flesch-Becker Trio. Beethoven Hall again was sold out, and an animated mood prevailed. In the quartet the three artists had the assistance of Licco Amar, a very good viola player. The climax of the concert was the magnificent reading of the B major trio, probably the most grateful of all of Brahms' chamber music works; it was a singularly lucid, finished, and temperamental rendition. The cello sonata also was beautifully played. Hugo Becker of late has been suffering from heart trouble, and a certain reserve was noticeable in his playing, which, although it lacked robustness, was refined, dignified and sympathetic. Becker plays a fine specimen of Stradivarius' handiwork. Flesch and Schnabel were both in excellent form. The Crown Princess attended the concert and remained the entire evening.

### LISZT AT THE PHILHARMONIC POP.

Earlier the same evening I listened to Hildebrandt's readings of Liszt's two symphonic poems, "Les Préludes" and "Mazeppa," and also to a finished and fiery performance of the same composer's E flat piano concerto played by Frieda Kwast-Hodapp. Liszt, the Hungarian, stands in exceedingly good repute here this season.

### MEYROWITZ LEADS BERLIOZ'S "FANTASTIC."

Seimar Meyrowitz, who in former years was one of the principal conductors here at the Comic Opera, made his Berlin rentrée last Thursday evening at the Philharmonie with the Philharmonic Orchestra. He opened his program with Berlioz's "Fantastic" symphony, a work which had not been heard here for a long time. Berlioz is so little played nowadays that we are apt to forget how much the modern composers owe to him. If the "Fantastic" symphony had not been written, we never would have heard Strauss' "Alpine" symphony or Mahler's "Lied von der Erde" during the last two weeks. Meyrowitz proved himself a worthy interpreter of the brilliant Frenchman.

Arthur Schnabel played Beethoven's G major piano concerto. A vocal soloist also assisted, Josef Schwarz, of the Vienna Royal Opera, who sang an aria from Gluck's "Agamemnon" and the well known aria of René from Verdi's "Masked Ball." He is a very fine baritone and made an excellent impression. A few evenings later Schwarz was heard also as Rigoletto at the Royal Opera, where he scored an emphatic success.

### FIRST ELITE CONCERT.

One of the best attended and most successful concerts of the week was the first of the series known as the "Elite" concerts given by the Concert Direction Jules Sachs. The Philharmonie was crowded. Indeed, the attendance of the many concerts of the past week has been extraordinary, although none of the principal ones were given for charitable purposes, as was so often the case one year ago. The services of three Berlin artists—Conrad Ansoorge,

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pianist; Lola Artôt de Padilla, soprano, and Walter Kirchhoff, tenor, had been secured. Ansorge achieved a big success with a couple of short Schubert numbers and with his truly passionate performance of Beethoven's "Appassionata." Lola Artôt de Padilla is a worthy daughter of her celebrated mother. She is now one of the most sympathetic members of the Berlin Royal Opera. She sang two groups of Lieder consisting chiefly of northern composers, Grieg, Sjögren, Sigurd Lie and Agathe Backer-Groendahl, but she also was heard in two very effective new songs by Otto Lohse, the conductor of the Leipsic Opera. She sang charmingly and afforded her listeners much pleasure. Kirchhoff was heard in fine renditions of an aria from Mozart's "Cosi fan tutte" and in three Strauss Lieder. All the artists were acclaimed loudly.

#### ELENA GERHARDT IN RECITAL.

A song recital by Elena Gerhardt at Beethoven Hall was well attended, although Nikisch did not assist at the piano this time, as had hitherto generally been the case at her Berlin appearances. Nikisch was, of course, always an extra attraction. Paul Aron, who took his place at the piano, evidently is on leave of absence from the front, for he appeared in field gray uniform. As a pianist and accompanist he is, to be sure, far removed from a Nikisch, but he played acceptably. Elena Gerhardt always has been a great favorite with the Berlin public, and the enthusiasm with which she was greeted at this her first appearance of this season, shows that she has lost nothing in standing here. Her program consisted of Lieder by Franz, Schubert, Schumann, Erich J. Wolff and Strauss. Robert Franz, in spite of the recent celebration of his centenary, is still very much neglected, and the delightful manner in which the singer interpreted the six lieder was one of the chief features of the program. "Im Herbst" particularly, one of Franz's most beautiful Lieder, was admirably sung. At the close of the program she contributed four encores and during the program she repeated "Auf dem Wasser zu singen" by Schubert.

#### HUNGARIANS PLAY ENSEMBLE.

Franz von Vecsey and Ernst von Dohnanyi joined forces and played three sonatas by the three great German Bs. before a good sized audience at Beethoven Hall. Bach was represented with his E major sonata, Brahms by his G major and Beethoven by his E flat major sonata. These popular Hungarians were heard here together to great advantage also last year. They are well suited and make a first class pair. There was not so much of the real Hungarian temperament, however (the "red pepper" that we are accustomed to associate with the Magyars), in their playing as one could have wished for. The allegro movements, to be sure, were rendered with a certain amount of fire, but a spirit of reserve, not to say coldness, prevailed in the slow movements. However, it was most refined sonata playing and did not fail in its effect upon the public.

#### WAGNER IN CONCERT.

Among the well known musical artists now at the front, Walter Kirchhoff, the tenor of the Royal Opera, is one of the most popular with the public. At present he is enjoying a brief respite from his arduous military duties and is home on a short leave of absence. He gave a concert at the Philharmonie which attracted an immense public, notwithstanding the high prices. He sang a Wagner program consisting of the most popular excerpts from the tenor parts of the "Meistersinger," "Walküre," "Siegfried" and "Lohengrin." In appearance Kirchhoff is a veritable Siegfried. He is also a singer of many pronounced gifts, although he lacks certain qualities that the truly great Wagner tenor must have. He is a public favorite, however, and was overwhelmed with applause. The Philharmonic Orchestra under Hildebrandt contrib-

uted the overtures to the "Meistersinger" and to "Lohengrin" besides playing the accompaniments.

#### A CHAMBER MUSIC NOVELTY.

A new suite for violin, cello and piano by Paul Scheinpfug, the new conductor of the Bluethner Orchestra, had its first public performance at the Singakademie on Wednesday, this being the opening concert of the Heinrich Grünfeld series founded here some forty years ago. Scheinpfug possesses a happy combination of gifts that enables him to write in a modern manner and yet with true melodic invention and in a style that is transparent. He offers something that the public can enjoy without ransacking their brains to find out what it is all about. The novelty is written in four parts. The first is a movement of charming simplicity written in the old style. The second, an andante, entitled "Das Leuchtfener von Hela am Sommerabend" is beautiful and original in its atmosphere. Then follows a graceful gavotte and a finale and allegro, which is full of meat, thematically, and is effectively penned for the three instruments. The suite was introduced by the composer at the piano, Bernhard Dessau, one of the concertmasters of the Royal Orchestra, and Heinrich Grünfeld, and made a decided hit with the public. The other instrumental number of the program was Schu-

#### HOMAGE TO JOHANN STRAUSS, THE WALTZ KING.



THREE BERLIN CONDUCTORS.

bert's C major quintet. Between the instrumental parts Elisabeth Boehm van Endert sang a group of five Brahms' songs in a sympathetic manner.

#### OTHER CONCERTS OF THE WEEK.

The remaining concerts of importance of the week consisted of a piano recital by Wilhelm Bachaus, who played in uniform, as he is now serving in the army; a cello recital by Paul Gruemer, a very gifted young cellist; the third chamber music concert of the Waldemar Mayer series; another very interesting chamber music concert by members of the Royal Orchestra with a Bach, Beethoven-Schubert program; an evening of modern compositions by Siegfried Karg-Elert, Kurt Johnen and Rudolf Schartel, introducing a program of novelties, which are, however, of passing interest only; vocal concerts by Willy Kewitsch; Elias Laura von Wolzogen; a successful violin recital by Dora von Moellendorff, a big charity concert at the Philharmonie, at which Frieda Kwast-Hodapp, with Liszt's E flat piano concerto, and Hertha Stolzenberg, of

the Charlottenburg Opera, with Agathe's aria from the "Freischütz," carried off the honors of the evening.

#### PAUL KALISCH'S SIXTIETH BIRTHDAY.

On November 6 Paul Kalisch celebrated his sixtieth birthday. Many of the younger generation of the readers of the *MUSICAL COURIER* will ask: "Who is Paul Kalisch?" He is a tenor of some repute in Germany, a prominent member of the Wiesbaden Royal Opera for a number of years, but now he is known chiefly as the husband of Lilli Lehmann. He was born in Berlin in 1855 and was a member of the Royal Opera here during the years 1884 to 1887, and he was heard also in New York during a season of German opera at the Metropolitan. The older readers of *MUSICAL COURIER* will remember Kalisch's New York appearances of a quarter of a century ago. He never was a great singer, and always will be remembered chiefly as Lilli Lehmann's husband.

#### WARSAW'S MUSICAL LIFE REORGANIZED.

Erich Sachs, the present head of the Concert Direction Jules Sachs (founded by Jules Sachs and Saul Liebling), has been called to Warsaw by the governor general of that city to reorganize the musical life of the Polish capital. Sachs, who is a man of large experience in musical affairs, is at present in Warsaw for the purpose. The development of the musical life of the famous Polish centre under German rule will be awaited with interest.

#### INTERESTING COLLECTION OF GERMAN FOLK SONGS.

The Peters Publishing House, of Leipsic has just issued a new collection of German folk songs for mixed chorus. This publication is really a continuation of the famous collection of folk songs for male chorus that was published by request of the Kaiser some years ago and that met with such enormous success. This new Peters collection contains no less than 600 numbers, which cover the ground most thoroughly, embracing, as they do, a period of five centuries, beginning with the fourteenth century and ending with our own times. In preparing this great work, authorities like Hegar, Kretzschmar, Siegfried Ochs, Georg Schumann and Max Friedländer have assisted. The fact that such a work should have been completed and published during the war is of special interest.

#### THERESE VOGEL'S SEVENTIETH BIRTHDAY.

Therese Vogl, the once so famous Isolde and Brünnhilde of the Munich Court Opera and the widow of Heinrich Vogl, the equally famous Tristan, is seventy years old today. She made her debut on the stage in 1864 at Karlsruhe. The following year, in 1865, she was engaged by the Munich stage, of which she was a leading member for nearly three decades. Richard Wagner was a great admirer of Therese Vogl. In 1892 she retired from active work on the operatic stage.

#### AUGUST BUNGERT'S FUNERAL.

The funeral of August Bungert, of whose death and life's work I wrote last week, was attended by many well known men from the world of music and art. Professor Bonnhof, of Rottenburg, delivered an address dwelling upon Bungert's work as a man and composer. Bungert's former friends and admirers appeared in full force.

#### THEODORE SPIERING IN THE BERLIN PRESS.

From time to time interesting notes concerning the American activity of Theodore Spiering appear in the Berlin papers. The fact that he conducted a large violin class during the summer and that he has been booked to tour the States has been followed with interest. A recent interview of his that appeared in America, in which he made some interesting remarks concerning the development of the modern violin technic, also was quoted here in part.

ARTHUR M. ABELL.

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# ROCHESTER PUBLIC SCHOOL PUPILS DEMONSTRATE THEIR PRACTICAL MUSICAL TRAINING.

Music Teachers' Association Delegates Witness Orchestral, Operatic and Choral Performances of an Impressive Order—Other Recent Events.

Rochester, N. Y., December 13, 1915.

Recently, in connection with the New York State Teachers' Association meeting, several interesting events in public school music took place, under the general direction of Elizabeth Casterton, director of music in the public schools.

The first was a demonstration, before the delegates of the association, of the orchestral work as carried on in the public schools of the city for the last six or seven years, with a brief explanation of the organization and maintenance of the school orchestras by Mrs. Casterton and Helen Garvin. Rochester was one of the first cities to organize public school orchestras and one of the first to allow credit for orchestral practice.

The second event was the performance of Longfellow's "Hiawatha's Childhood," the prize composition of the National Federation of Music Clubs. The music is by Bessie Whitely and is based on original Indian melodies collected among the Indian tribes by Alice Fletcher. The operetta was performed in a highly creditable manner by the pupils of Francis Parker and of the Horace Mann schools, assisted by Flora Jones, pianist; Charles DePuy, violinist, and M. Valerio, flutist.

The third event was the concert given in Convention Hall as a feature of the general program of the association, by 600 grammar school children assisted by 200 members of the Choral Union of the High Schools and Ralph Scobell, tenor. Convention Hall was filled, with standing room all occupied. It is said that as many were turned away for lack of space as gained entrance to the hall. The program was as follows: "Praise Ye the Father," Gounod, and "To Thee, O Country," Eichberg, Children's Chorus; "Welcome, Pretty Primrose Flower," Pinsuti, and "Like the Lark," Abt, semi chorus, School No. 29; "Nita Gitana," DeKoven, Howard McWade, of the East High School; "Wynken, Blynken and Nod," Girls' Glee Club, West High School; "Peace on Earth," Gounod, and "Angel of Peace" (tune, Keller's "American Hymn," words, Oliver Wendell Holmes), Children's Chorus; "My Fatherland," Abt, and "Lift Thine Eyes," Mendelssohn, chorus Junior High School; "If With All Your Hearts" ("Elijah," Mendelssohn), Ralph Scobell; "The Heavens are Telling," Haydn, Choral Union High Schools; "Hymn to America" (tune, "Materna," words, Katherine Lee-Bates), Children's Chorus.

## PADEREWSKI'S RECITAL.

Thanksgiving evening for the music lovers of the city was marked by the opportunity to hear again Ignace Jan Paderewski, under the local management of J. W. Furlong. His program was as follows: "Fantasia," op. 15, by Schubert; "La Bandoline," by Couperin; "Le Carillon de Cythere," by Couperin; "Le Coucou," by Daquin; "Etudes Symphoniques," by Schumann; nocturne in E major, op. 62, by Chopin; etudes, Nos. 7, 10 and 11, op. 25, by Chopin; polonaise by Chopin and Hungarian rhapsody by Liszt.

## FULLER SISTERS' RECITAL.

Under the local management of Walter Bentley Ball, the Misses Dorothy, Rosalind and Cynthia Fuller, of Sturminster Newton, Dorset, England, gave three charming recitals of English, Scottish and Irish folksongs in Rochester recently. They appeared at the residence of Mrs. George F. Morgan, 1120 East avenue; at the D. K. G. Institute of Musical Art, and at Convention Hall before the New York State Teachers' Association. Their programs gave much pleasure to their audiences.

## "ELIJAH" GIVEN.

The oratorio "Elijah" was given an effective rendition December 5 before a large audience by the choir of the Second Baptist Church, under the direction of Jay Mark Ward, with Alice Wysard at the organ. The following were the soloists: Mrs. Edwin S. Mix, Irene Ingmire Hollis, Lillian Ellsworth, Floyd Nelson Ward, Yale B. Anthony, Jay Mark Ward. C. E.

## What Chicago Critics Think of Clark's Singing.

Chicago critics emphasize Charles W. Clark's especially fine singing, according to the following from the local press:

Charles W. Clark, an artist of uncommon skill and intelligence, has proven often and convincingly that there are not many baritones who are able to sing songs as delightfully as he sings them. Few baritones, if any, can join, as he can, poetry and vocal tone with such convincing result.—Chicago Tribune.

Charles W. Clark proved himself an authoritative artist and especially fine was his singing of "Story of Spring," as Friar Leon St. Francis of Assisi.—Chicago Examiner.

Mr. Clark was a veritable tower of strength. He has a splendid

voice; he sings at once with power and refinement, and his enunciation is a pleasure to the ear.—Chicago Daily Journal.

Mr. Clark, a sterling artist, brought beautiful singing and musical intelligence to his reading of the music allotted to the philosopher.—Chicago Record Herald.

## PIETRO A. YON'S PROGRAM FOR FOURTH SUNDAY IN ADVENT.

The program which Pietro A. Yon produced at St. Francis Xavier's Church for the fourth Sunday in Advent, December 19, included mainly the new mass, "O Quam Suavis Est," by Yon, which received its first production on this occasion. The mass is written for four male voices (a cappella), but Mr. Yon's ability in counterpoint enabled him to strengthen the effect of this work by using at times five, six, seven and eight parts.

The whole mass is developed from the Gregorian theme of the "O Quam Suavis Est." The "Kyrie" is simple and melodious. The "Gloria" was omitted on account of being the fourth Sunday in Advent, but this "Gloria" contains a fugue of great merit. The "Credo" is massive and impressive, and includes a beautiful baritone solo, "Et Incarnatus," with chorus singing an effective pianissimo as accompaniment.

Mr. Yon produces a new effect in the tenor solo of the "Credo," at the "Et in Spiritus Sanctus," using the chorus accompaniment in canon form. The "Sanctus" in eight parts (two choruses) was the real climax of the mass. In this Mr. Yon showed his skillful handling of the difficult writing for male voices.

The "Benedictus," sung by a quartet of soloists, and the "Agnus Dei," were beautiful in melodic invention.

The chorus under Mr. Yon's direction did admirable work, singing fervently and with inspiration. The Gregorian chant, under Rev. G. B. Young, was well rendered as usual. The program for Christmas will consist of:

Midnight service (Christmas Eve): Prelude, "Dies est Laetitiae"; messa, "Pastoral"; offertory, "Hodie Christus" (P. A. Yon); communion, allegretto, "Fantaisie Sur de Noel" (F. de la Tombelle).

Morning service (Christmas Day): Prelude, "Christmas" (G. Dethier); missa, "Hosanna Filio David"; offertory, "Hodie Christus" (P. A. Yon); postlude, finale from first symphony (A. Maquaire).

Evening service (Christmas): Prelude, "Fantaisie" (J. Bouval); vespers, Gregorian (harmonized by P. A. Yon); hymn (Kothe); "Alma Redemptoris" (Witt); interlude, "Noel" (M. E. Bossi); "Adoro te" (B. O. Klein); "Tantum ergo," for tenor solo and chorus (P. A. Yon); postlude, "Introduction and Allegro Fugato" (R. H. Bellairs).

## Minneapolis School of Music Events.

Mildred Claire Ozias, soprano, made her first public appearance before the students in the school recital hall, Saturday morning, December 11, in a faculty program that was of special interest. Her beautiful voice and refined singing are well known and she sustained her reputation on this occasion. Miss Ozias was ably supported at the piano by George Riecks. The following numbers comprised the program: "Solveig's Lied," Grieg; "Wie Melodien," Brahms; "Zueignung," Strauss; "Berceuse" from "Joselyn" (violin obligato), Godard; "When I Bring to You Colored Toys," Carpenter; "Laddie," Thayer; "The Birth of Morn," Leoni, and "Indian Song," Lieurance.

A semi-formal reception and dance was given recently under the management of the junior classes. The several committees were composed of the Misses Kout, Workman, Whitney, Munson, Boor, Cason and Johnson, with Ethel Cox and Lucille Hoit acting as chairmen. Refreshments were served.

Bert Carlson, pupil of Mr. Riecks, is teaching a class at Dassel, Minn. Mr. Riecks' pupils in history of music are preparing papers on the "Evolution of the Piano," as supplementary work for December.

Signor Fabbrini gave concerts at St. Louis and Little Rock, Ark., recently, where he was the soloist at a musical festival, and December 10, at Arkadelphia, Ark.

Beth Evans, Alma Hammer, Laura Kout, Irene Johnson, Ruby Simonton, Evelyn Foslien, Vera Kout, Ethel Cox and Leo Nadon (vocal pupils of William H. Pontius), and Ellen Munson, Hjalmar Napola, Barney Nygard (violin pupils of Ebba Sundstrom), participated in the Christmas entertainment, given Wednesday evening, December 15.

## Cecil Fanning to Be Heard in

New York Recital, January 4.

Cecil Fanning will give a recital in Aeolian Hall, New York, Tuesday afternoon, January 4, assisted by H. B. Turpin at the piano. Among other numbers which the baritone will sing are Schubert's "Die schoene Muellerin," Loewe's "Der Erloenkönig," Grieg's "Springtide" and Hugo Patak's "An Evening on the River." There will likewise be songs of Haile and Debussy, and an English group of songs by Sidney Homer, Winthrop L. Rogers, Marshall Kernochan and Francesco de Leone.



## KANSAS CITY HEARS FARRAR-WERRENATH-SASSOLI COMPANY.

Well Known Trio of Artists Scores Success—Anna Case and Cecil Fanning Also Make Fine Impression in Recent Recital—Other Tonal Activities.

Kansas City, Mo., December 10, 1915.

Geraldine Farrar appeared in Convention Hall Thanksgiving night, under the local direction of W. A. Fritschy. She was assisted by Reinald Werrenrath, baritone; Ada Sassoli, harpist, and Richard Epstein at the piano. The large and discriminating audience showed its delight and appreciation by repeated demands for encores. Miss Farrar was in excellent voice, and sang, among others, Horn's "I've Been Roaming," the Bizet "Habanera"; "Erstes Begegnen," Grieg; "Liebe," Bleichmann; "Ou vas-tu?" Tschakowsky.

It was a delight to hear Reinald Werrenrath again after several years. To perceive his steady growth musically, intellectually and vocally, is yet a greater delight. The prologue to "Pagliacci" was given a rare vocal delivery, as might be said of the hackneyed "Danny Deever," Damsch, and "Fuzzy-Wuzzy" of Arthur Whiting. For the first time we heard the rare song, "Light," by Sinding, and Mr. Werrenrath's singing of it will not soon fade from mind.

The harp under the skillful fingers of Ada Sassoli revealed new possibilities.

Mr. Epstein was most satisfying at the piano.

### CASE-FANNING IN JOINT RECITAL.

The third concert of the Fritschy series was given recently at the Shubert Theatre by Anna Case and Cecil Fanning in joint recital. Miss Case deepened the impression she made here two years ago as a singer of rare charm and beauty. Her rare daintiness of voice were most fittingly expressed in manner and gown also, which leaves a perfect picture in memory. Perhaps the Mozart "Voi che sapete" was the best of her singing. In all she was greatly assisted by Charles Gilbert Spross at the piano. Cecil Fanning was heard for the first time here. A singer of authority, his unique rendering of the old French songs gave him a niche of his own. He has a wealth of imagination and dramatic power. H. B. Turpin accompanied him.

### VIOLINIST MAKES FAVORABLE IMPRESSION.

Heinrich Rittmaster, violinist, gave his first concert here in the Hotel Muehlebach ballroom, recently. Mr. Rittmaster has been appointed recently concertmaster of the Kansas City Symphony Orchestra and the large audience of representative musicians attest the approval Mr. Rittmaster has already gained in his one appearance with the orchestra. Assisted by Mrs. Rittmaster at the piano, the program opened with a good reading of the difficult and rarely heard sonata in C minor for violin and piano by Grieg. Other numbers from Saint-Saëns, Mozart, Bach, Wieniawski and Sarasate showed Mr. Rittmaster to be a thoroughly well grounded violinist. His playing made a splendid impression, and he is most welcome here, as is also Mrs. Rittmaster, who is an admirable pianist.

### FIRST OF OUT-OF-TOWN ORGANISTS' PROGRAM.

The first concert of the series of three which the Kansas City Association of Organists will present during the season by out of town organists, occurred recently in the Grand Avenue Temple. Charles R. Heinroth, of the Carnegie Institute of Pittsburgh, gave one of the most scholarly and enjoyable organ concerts heard in this city. His program was rich and varied, including Handel, Haydn, Guilmant, Bach and many modern writers. His playing of the Bach "Passacaglia" was a distinct musical event—no less noteworthy was the "Finlandia" by Sibelius. The possibilities of the superb organ in the Temple seemed to be realized for the first time. Mr. Heinroth will be heartily welcomed again.

### YOUNG PIANIST GIVES ENJOYABLE RECITAL.

Katherine Martin, one of the young pianists, gave an excellent recital recently in the Studio Building. Her program included the sonata in A major, by Mozart; the "Phantasiesstücke," Schumann, and the Grieg concerto in A minor. Miss Martin evidenced good musicianship throughout. The entire concerto was exceptionally well done.

GENEVE LICHTENWALTER.

### Gabrilowitsch to Play Twenty-one

Chopin Works at Fourth Concert.

Twenty-one works by Chopin will be played by Ossip Gabrilowitsch at his fourth subscription concert in Aeolian Hall, New York, Tuesday afternoon, December 28. There will be the ballade in A flat major, op. 47; etudes in E major, op. 10, No. 3; F major, op. 10, No. 8; C sharp minor, op. 25, No. 7, and C major, op. 10, No. 7; the

sonata in B flat minor, op. 35; twelve preludes, op. 28; the nocturne in G major, op. 37, No. 2; mazurka in B minor, op. 33, No. 4, and polonaise in A flat major, op. 53.

### GODDARD'S OPERATIC PLAUDITS.

Three Cities Give Like Testimonials.

James Goddard's rich, sonorous basso has gained for him operatic plaudits and his enactments of roles have given satisfaction, according to these press notices:

James Goddard deserves high praise for his singing of Fasolt in "The Rheingold."—London Sunday Times, April 28, 1912.

To Mr. Goddard goes no little credit for the fineness of the idea of the Herald in "Lohengrin."—London Daily Telegraph, May 14, 1913.

The chief honors of the performance of "Lohengrin," which Doctor Rottenberg conducted, fell to the Telramund of Mr. Kieas, and the mighty voiced Herald of James Goddard.—London Daily Mail, May 15, 1913.

Mr. Goddard sang the music of the Herald in "Lohengrin" with emphasis and with a legitimacy of tone that fell gratefully on the ear.—London Morning Post, May 14, 1913.

The announcements of the Herald in "Lohengrin" were splendidly delivered by James Goddard, whose commanding presence and clearness and firmness of enunciation notably strengthened the performance.—London Referee, May 18, 1913.

Mr. Goddard had one fine solo, and his resonant bass made the most of it as Phanuel in "Herodiade."—Toronto Daily News, February 18, 1913.

As Phanuel in "Herodiade" Mr. Goddard's magnificent voice had one big solo opportunity and drew rounds of continued applause from the enthused audience.—Toronto Daily Star, February 18, 1913.

A man who delighted every listener also was James Goddard, a comparative beginner, who astonished by the musical thunders of his voice in the role of Phanuel in "Herodiade."—Toronto Saturday Night, November 16, 1912.

Mr. Goddard, as Mephisto in "Faust," was a rather more friendly and obliging than malicious and subtle devil. His deep, sombre voice, vibrant as a great bell, is too good to be spent on a thoroughly fruited opera like "Faust," but if he entertained any contempt for the music, he concealed it.—Montreal Herald, November 21, 1912.

His really magnificent voice, full and rounded, and used with great art, proved so effective in arousing the enthusiasm of the audience that he seemed in danger sometimes of altogether forgetting his role and remembering only his auditors. It must be admitted that the charm of his voice makes his audience equally forgetful, which, after all, is high praise.—Montreal Daily Witness, November 21, 1912.

The part of the Landgrave in "Tannhäuser" was sung by Mr. Goddard, the American singer, who has an admirable voice and sings with a good deal of expression.—London Star, November 21, 1911.

### Lucille Stevenson's Work Highly Praised.

Press reviews which tell the story of Lucille Stevenson's success when the soprano appeared recently in Charles City and Osage, Ia., follow:

If the Lyric Club had no other excuse for existing, the fact that it brought Lucille Stevenson to Charles City would be reason enough. We were, indeed, fortunate in having such an artist to interpret the two Carpenter songs which are exciting so much comment at present. A fitting climax to this group was the brilliant "Summer-time," by Ward-Stephens, which displayed to great advantage the vibrant and colorful qualities of the artist's voice. In the group of German songs, Miss Stevenson reached her noblest height in Schubert's "Im Abendroth." Throughout this group her singing was characterized by lofty sentiment and deep insight necessary in interpreting the German Lieder.

The program was brought to an inspiring close by Vincent d'Indy's cantata, "Ste. Mary Magdalene." . . . Miss Stevenson's work in the cantata was splendid and revealed to the audience her wonderful powers as an oratorio singer, leaving always an impression that there were unsounded depths of power and feeling in her voice which she has at command to interpret the larger choral works.—Charles City Intelligencer, November 23, 1915.

Miss Stevenson appeared first in a group of three songs, "The Message and the Song" (Mallinson), "Twilight" (Rummell) and "I Heard a Maid with Her Guitar" (Hadley). She at once won the friendship of her audience by her charming stage presence and her easy, pleasant manner of singing. Her entire program was marked by a simple unaffectedness that made her singing doubly effective.

The German songs were "Ungehduld" and "Im Abendroth," by Schubert, and "Wiegenlied" and "Immer Leiser Wird Mein Schlummer," by Brahms. The rich quality of the singer's voice and her sympathetic interpretation were especially apparent in this group and the one following.—Osage News, November 25, 1915.

### Max Merz Aeolian Hall Appearance Postponed.

Max Merz's discussion of "Das Volkslied in Deutschland und den Deutschen Provinzen Oesterreichs," scheduled to be given in Aeolian Hall, New York, Tuesday evening, December 28, has been deferred until Thursday evening, December 30.

### Gadski on the Coast.

"Referring to Gadski's singing: She has the same virile charm of the last two decades and sings with a robust style and dramatic expression that has placed her in the forefront of Wagnerian singers."—Los Angeles Graphic.

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220 West 42nd Street, New York Phone Bryant 6530**KANSAS STATE MUSIC TEACHERS  
ADOPT NEW BY-LAWS.****No Officer Who Stood for Old Order of Things is Reelected—New Edition of Musical Blue Book to Be Issued.**

Lawrence, Kan., December 16, 1915.

As reported in the MUSICAL COURIER, the Kansas State Music Teachers' Association at its annual meeting held recently at Hutchinson, Kans., found that it had been going too rapidly in the matter of high school credits, and as a result was forced to retrace some of its steps—or rather the steps taken by its accrediting and executive committees last June. It seems that when the time came to adjourn its 1914 annual meeting the association found that it had spent all its time in talk, and had not come to any determination of its policies for the next year. So it put the matter in the hands of an accrediting committee with orders to report to the executive committee. Unfortunately the accrediting committee was made up largely of members of the executive committee, the result being that the report was entirely too "progressive" to suit the rank and file of the association. This discontent grew quite strong when it was realized that the chairman of the accrediting committee was running things to suit his own ideas. With the aid of five teachers from his own music school and one each from two other schools, he proceeded to get out courses of study with the idea of enforcing their adoption by the high schools of the State. To this end a Blue Book was gotten out stating that only "accredited" teachers could obtain high school music credits, and that all "accredited" teachers must follow the courses in the Blue Book. Even the graduates of the music schools of the State Normals and of the State University could not secure credits for their students unless the executive committee approved of the courses of study followed, and at least three teachers in each school were "accredited" by the association. Here we had a private and an absolutely irresponsible association made up largely of private teachers and schools attempting to dictate to the State schools and to all music teachers of the State, whether affiliated with it or not, as to what and how they should teach music; and this without even a shadow of authority.

When the association met in Hutchinson recently, the executive committee strongly recommended the continuation of this plan, and also the adoption of the "three grade certificate plan." This was at once strongly opposed by the new dean of the School of Fine Arts at the State University, Harold L. Butler, who stated emphatically that not only would the State schools oppose any such plan, but that they had no intention of abiding by the "rules" already laid down; that the association was taking an arrogant attitude in attempting to dictate in the matter; that it was breaking the laws of the State in granting certificates without legal authority, and that the State would take a hand if the association attempted to discriminate in favor of its own members as against other competent teachers. The applause that followed his remarks served as a warning that there were others who felt as he did.

After two days debating the preamble of the Blue Book—pages one and two, containing the details of the accrediting plan—was absolutely rescinded, and the following resolutions, drawn up by Dean Butler, were adopted almost unanimously:

Resolutions passed by The Kansas State Music Teachers' Association at its annual meeting at Hutchinson, Kan., December 1, 2 and 3, 1915:

WHEREAS, A few Kansas high schools now give credits for music study taken out of school, and

WHEREAS, The Kansas State Music Teachers' Association, assembled at Hutchinson, December 1, 2 and 3, 1915, is desirous of furthering this plan, of giving credit to students of any competent teacher for work done out of school, and of seeing this plan extended to the other high schools of the State,

Be It Resolved, That this association suggests and recommends to the school superintendents and high school principals that

(1) When any high school student shall apply for credit for music study done out of school, the superintendent or principal shall appoint a committee of not less than three competent and experienced music teachers of the community to examine the student in the music study for which he desires credit.

(2) In no case shall the teacher of the student be a member of this examining committee.

(3) In appointing the committee care should be taken to have the private teachers and the various music schools of the community represented.

(4) When the student shall prove to the satisfaction of the examining committee that he has well and faithfully carried on his work in music study of one lesson a week for not less than nine consecutive months, with not less than one hour daily practice, he be granted one-half point credit out of a possible sixteen.

(5) When the student shall prove to the satisfaction of the examining committee that he has well and faithfully carried on work in music study of two lessons a week for not less than nine consecu-

tive months, with not less than two hours' daily practice, he be granted one point credit out of a possible sixteen.

Be It Further Resolved, That as an aid to the examining committees, and for the purpose of having the judgments of the committees as uniform as possible, this association recommends to the committees the thorough examination of the courses of study as outlined in the 1916 edition of the Kansas musicians' Blue Book, published by this association. However, be it thoroughly understood by the superintendents and principals and by the examining committees that these courses of study, as outlined, are tentative and temporary courses only, and that it is the purpose of this association to modify, strengthen and make more uniform these courses at the next meeting of this association and to this end this association welcomes any suggestions of changes or modifications.

Be It Further Resolved, That as an aid in the selection of competent judges for the examining committees, this association wishes to draw the attention of the superintendents and principals to its list of accredited teachers. These teachers, having been examined by the accrediting board of this association, we declare them to be entitled to the rank of competent teachers. However, be it thoroughly understood that nothing in these preambles or resolutions shall be taken as an encouragement of the slightest discrimination between the competent and experienced teachers of any community, whether or not they be accredited by this association.

Be It Further Resolved, That it is the sole purpose of this association to make better and more uniform the teaching results of all teachers, and to gain credit for all music study properly done by any high school student out of school, whether that study be done with an accredited or an unaccredited teacher.

What is more, not a single officer who stood for the old order of things was reelected. The dictatorship of the chairman of the accrediting committee was ended, and new men were put on all the committees. Edgar Gordon was elected president, and Harold L. Butler was elected chairman of the accrediting and revision committees. A new edition of the Blue Book will be issued which will follow absolutely the ideas of the association as expressed in the resolution just adopted. B.

**A TIMELY VOCAL LESSON.**

George Hamlin, the distinguished tenor, recently gave some young vocalists several excellent and most pertinent suggestions concerning the much overdone and wrongly done slur. Many singers undoubtedly will be interested in Mr. Hamlin's suggestions, which in part are as follows:

"A very bad habit with many singers is that of incessant slurring, that is, allowing the voice to slide when two or more tones are to be sung on the same syllable or word. The slur should be used only on rare occasions, but most singers use it constantly, although, in most cases, unconsciously. Instead of sustaining each tone for its full value and attacking each succeeding tone sharply—instantaneously—thereby giving a clean legato and distinct diction, they cut short the value of each tone and begin to move to the next tone too soon and attack in an uncertain manner. This habit always makes for poor diction, poor legato and uncertain intonation.

"On a word or syllable which covers several notes there should be a distinct and sharp attack (and this does not mean an accent) on every separate note sung. The tone should not be slurred from one note to the next. Then, too, the basis vowel of the word or syllable should be repeated on the attack on each note. For example: Supposing you are singing the word 'knowing' and the first syllable of the word covers several tones of the scale; the vowel tone 'o' should be attacked sharply from the consonant 'n'—that is, with no space between the 'n' and 'o' and on each succeeding note which is given to the first syllable, the 'o' should be clearly and sharply attacked and always with the same shade of vowel sound. In fact, on all scale passages, either short or long, the vowel should be clearly attacked on each note, otherwise a clean and pure legato will not be gained.

"Another point to bring out is this: Such consonants as l, m, n, v, z and th, in such words as these, those, then, etc., can be intoned—that is, they can be sung as what we might designate as 'vocal consonants.' Whenever these appear in a syllable to be sung, they should be intoned on the same pitch as the basic vowel of the syllable. For example: Supposing you are to sing the word 'know' on a C sharp. The 'n' should be intoned on C sharp as well as the vowel 'o' which follows, and the vowel attack made with what might be called a sharp edge and not a dull edge. Following this example of intoning the 'vocal consonants,' a much better diction will result and there will always be added tone value to the word."



## CLEVELAND MENDELSSOHN CLUB HEARD IN A BRIGHT PROGRAM.

Sue Harvard Wins Laurels as Soloist—Local Composer's Works Well Received at a Hotel Statler Concert—Florence Hinkle Scores Triumph in Recital

10112 Hampden Avenue,  
Cleveland, Ohio, December 13, 1915.

The Mendelssohn Club, composed of mixed voices, opened its season with a fine concert on Tuesday evening, December 7. The club has for its leader Ralph Everett Sapp, and for its accompanist, Mary Izant. Sue Harvard, soprano, was the soloist on this occasion. The numbers given by the club were for the most part bright and pleasing part songs. Bartlett's "Robert of Lincoln," Warren's "Wake, Miss Lindy" and "Turn Ye to Me" were among those which pleased the audience most. Mr. Sapp proved himself an able director and obtained some very pleasing effects in "To Anthea" and "Turn Ye to Me."

Miss Harvard is a favorite with the club members, having sung with them before, and was well received. Her first group, "I've Been Roaming," Handel's "Oh, Sleep" and Mozart's "Alleluia" were sung with splendid breath control, excellent tone and good phrasing. "Wiegenlied," by Brahms, of the German group, was beautifully done and called for repetition. "Song of the Chimes," by Worrell, and "Wind Song" and "The Star," by Rogers, all found favor with the audience. The program closed with the "Inflammatus," from "Stabat Mater," sung by Miss Harvard and the club.

### HAASZ COMPOSITIONS PERFORMED.

Dr. Richard Haasz, LL. D., graduate of the Royal Academy of Music at Budapest, who has been a resident of Cleveland for several years, gave a concert at the Hotel Statler on Wednesday evening, December 8, in which a program of his own works were given their first public hearing. Mr. and Mrs. Sol Marcossion, violinist and pianist; Mrs. Newton Baker, soprano, and Ralph Leopold, pianist, were the well known Cleveland artists who presented the program. The seven songs, all with German texts, sung by Mrs. Baker, are written in a charming and natural style, full of melody throughout. They are songs, however, not written to catch the popular fancy, and will only find their full appreciation when in the hands of an artist. Mrs. Baker sang them with good interpretation and splendid diction.

The chief feature of the program was the "Concerto Apoteoso," in C minor, played with remarkable skill by Mr. and Mrs. Marcossion. While Dr. Haasz has not allowed himself to be influenced by modern harmonic innovations to any great extent, there is much evidence of originality in the treatment of the different themes. The leading motive, based upon the Hungarian hymn "God Bless Hungary" is heard now and then throughout the first and second movements, and finally arrives at a powerful and inspiring climax in the finale. Several of Dr. Haasz's compositions have been performed in Cleveland by the New York Symphony Orchestra, Walter Damrosch conductor, and several have been accepted by Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra.

### MERLE ALCOCK REPLACES ANNA CASE, WHO IS ILL.

Owing to illness, Anna Case was unable to appear at the Singers' Club concert on Thursday evening, December 9. Merle Alcock, contralto, who was to have sung with the club in February, was hurriedly summoned from New York to take her place. A large audience filled Gray's Armory and the club, under the direction of Albert Rees Davis, received much praise from the local press for its splendid singing.

Mme. Alcock and her excellent accompanist, Charles Gilbert Spross, were well received.

### HOTEL STATLER MUSICALS.

Pablo Casals, cellist, and Ruth Deyo, pianist, were the attractions for the third Friday morning musicale at the Hotel Statler. They gave the Brahms sonata, in E minor, and the César Franck sonata, in A major. Miss Deyo played Chopin's scherzo, op. 39, her own prelude, Ravel's "Ondine" and Balakireff's "Islamey."

Ruth Deyo made a host of friends and admirers by her charming personality and fine playing. It was a pianistic treat of the first order. Her mastery of technique in the difficult "Islamey" and her poetic delivery of Ravel's and her own prelude impressed her audience in a marked degree. She is sure to have a cordial welcome at her next appearance in this city.

### FLORENCE HINKLE IN SONG RECITAL.

A large audience heard the most beautiful song recital of the season at Keith's Hippodrome on Sunday afternoon,

December 12, given by Florence Hinkle, soprano. It was the third concert of the People's Course, given at popular prices under Mrs. M. A. Fanning, Cleveland's enterprising manager. The program, much the same as that given in Boston and other Eastern cities by Miss Hinkle, was as follows: "Dove Song," Mozart; "Du bist die Ruh," Schubert; "Röselin, Röselin" and "Meine Rose," Schumann; "O komm im Traume," Liszt; "Schlagende Herzen," Strauss; "L'Oasis," Foudrain; "Serenata Francese," Leoncavallo; "Jardin d'Amour," Vuillermos; "Ils étaient trois petit chats blancs," Pierné; "Le Baiser," Goring Thomas; "Depuis le jour," Charpentier; "Come, Child, Beside Me," Bleichmann; "Under the Lindens," Loepke; "Life and Death," Coleridge-Taylor; "My Heart is Sair for Somebody," Old Scotch; "I Know My Love," Old Irish, and "Bird of the Wilderness," by Horsman.

It is a great compliment to Miss Hinkle's ability as an artist that a popular priced audience found every number interesting and showed its appreciation by clamoring for repetitions. Such art in vocalization, perfect breath control, and spontaneity of interpretation, has not been heard here this season. Each number seemed to have been selected to show the singer at her best, which shows that Miss Hinkle is also an artist in program making.

Charles Albert Baker, at the piano, furnished accompaniments which were admirable in their unity with and support of the voice.

### NOTES.

Lotta Brewbaker presented her talented pupil, Mrs. W. C. McClure, in a piano recital at the Woman's Club, on Wednesday evening. Mrs. McClure was assisted by Elmer G. Hoelzle, tenor, and William B. Colson, pianist.

Dolores Reedy Maxwell, with Belle Fauss, accompanist, gave an afternoon program of French and English songs at the Woman's Club on Tuesday.

Clarice Balas, pianist, recently gave a program in Pittsburgh, at the home of Mrs. I. K. Merwine. A gavotte, by Bach; "Les Sylphides," by Chaminade; "Cracovienne Fantastique," by Paderewski; a Chopin etude and three Liszt compositions were among the numbers given.

DOLORES REEDY MAXWELL.

### HOME STATE PROUD OF FELICE LYNE.

Soprano Styled "Our Twentieth Century Patti."

St. Louis, Mo., is proud of Felice Lyne, as witness the following regarding her work in the role of the Princess Elvira in Auber's "La Muta di Portici," which she sang as a member of the Boston Grand Opera Company:

"In petite Felice Lyne, the pretty American songbird, we had a limpid voiced coloratura soprano who fully justified her precedent fame. Miss Lyne sings beautifully with excellent taste and knows to a single breath her vocal resources. As the unhappy Elvira of the story hers was an appealing figure, rich in grace and gentleness."—St. Louis Daily Globe-Democrat, October 12, 1915.

"Miss Lyne, a Kansas City girl, made her debut in grand opera in her native State at last night's performance, and was welcomed with enthusiastic pride by the audience. Her voice, though of light quality, is exquisitely pure and true, and is enhanced by a winsome personality and rarely lovely features. In her acting she was pathetic rather than tragic, plaintive more than despairing; but her Elvira was extremely appealing and touching."—St. Louis Post-Dispatch, October 12, 1915.

### "MISSOURI GIRL IS THE BRIGHTEST STAR IN THE BOSTON GRAND OPERA AND ANNA PAVLOVA CONSTELLATION.

"OUR TWENTIETH CENTURY PATTI."

"Felice Lyne, who sang the prima donna role last night, comes to use from Slater and Kansas City, Mo., via London, where she made a triumphant debut with Oscar Hammerstein's opera company some four years ago. Mr. Hammerstein, at the time, was 'bucking' Covent Garden with but little success, and when his chestnuts were all in the fire, so to speak, along came little Felice from Slater, Mo., and pulled them out. Miss Lyne gave stolid old London a real thrill. A 'Twentieth Century Patti' the press proclaimed her, and the public made of her an idol.

"The public of the principal city of her native State last night endorsed London's opinion. Emphatically, the little Missouri girl made good with the 'home folks.'

"The role of the Princess Elvira, which Miss Lyne assumed, is not a happy one for a modern prima donna with a sense of humor. She is an old fashioned, artificial sort

of an operatic creation, given to woe and coloratura. Elvira marries the son of the Viceroy of Naples, and immediately after the ceremony is told of her bridegroom's past by the 'other woman.' The 'other woman' in this case is dumb, but tells her story graphically with her hands and feet; Elvira, far from dumb, vents her grief and horror in song.

'Miss Lyne, undaunted by the absurdities of the role, attacked it with much earnestness and sincerity. She sang beautifully. The voice is lovely and sweet with its compass not nearly taxed by the Auber score. Little Felice has mastered the technique of coloratura song to a degree that is, at this day, most unusual.

"She evidently has been well schooled and must have put many hard licks on her work to gain the facility that she possesses, even with the gift of a voice naturally flexible—as the limpid liquid quality of her tone would indicate. It is a voice light in quality, but of a Melbalike character, which, combined with skillful tone production, makes it effective in the far reaches of a large auditorium. Felice Lyne and her art form a text for vocal students. She is a rare one, this girl from Slater, Mo."—St. Louis Times, October 12, 1915.

## SPALDING APPEARS IN BUFFALO JOINT RECITAL.

Violinist Splendidly Received—Organ Recitals Are Attracting Attention—Musical Jottings.

Buffalo, N. Y., December 15, 1915.

Albert Spalding, whose art has broadened perceptibly since last heard in Buffalo, appeared here in joint recital with Louise Homer, contralto, on Thanksgiving evening, in Elmwood Music Hall. To the playing of the Porpora sonata, his opening number, the violinist brought dignity and breadth of conception; the "Prize Song" was given with great beauty of tone, and the Brahms "Hungarian Dance" with a delightful abandon, which necessitated its repetition. "Alabama," a work of his own, followed, and the Paganini concerto in D provided a brilliant close to his program.

Mrs. Edwin Lapham, for the singer, and Andre Benoist, for the violinist, provided excellent accompaniments.

### FREE ORGAN RECITALS.

The annual series of free Sunday afternoon organ recitals on the Pan-American organ is in progress. The recitals already given have attracted considerable attention, and this year's series promises to be a popular factor in the musical life of Buffalo.

### CHROMATIC CLUB'S INTERESTING PROGRAM.

The second meeting of the Chromatic Club, on November 20, was given over to an interesting program by local musicians. A Handel sonata for flute and piano was much appreciated as performed by August Rodemann and Mrs. Hillman. The violin solos of Arthur Snelgrove, excellently performed, were of genuine musical worth, and he had the competent assistance of Warren Case at the piano. Margaret McNamara, contralto soloist of St. Paul's Cathedral and the possessor of a beautiful voice, pleased greatly in two groups of German songs. Her interpretations were marked by musical feeling and intelligence, and were enhanced by the artistic playing of her accompanist, Mme. Blaauw.

### NINA MORGANA, A BUFFALO GIRL.

Nina Morgana, the young coloratura soprano, who is a native of Buffalo, sang on a recent occasion at a local theatre and delighted capacity audiences in selections from "Boheme," "Lucia" and Friml's "Firefly."

EDWARD DUNEY.

### Blanche Goode, Pianist, Composes Song of Merit.

At a concert of the Smith College Concert Course, Northampton, Mass., December 8, Mme. Homer sang among other things a charming little song by Blanche Goode of the Smith College faculty. It is a setting of Longfellow's "I Know a Maiden," piquant and delightful.

Miss Goode, who is an excellent pianist, is confining herself this season almost entirely to her work at Smith College, which makes large demands on her time, but she will do considerable public work again next season, including a New York recital.

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## MINNEAPOLIS ORCHESTRA CONSPICUOUSLY ACTIVE.

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Symphonic and Popular Programs Before En-  
thusiastic Audiences—Woodwind Section  
of Orchestra Appears as an Individual  
Ensemble—First Local Perform-  
ance of Carpenter Sonata.

Minneapolis, Minn., December 6, 1915.

Minneapolis heard works by two Chicago musicians dur-  
ing this week—the Carpenter sonata for violin and piano,  
played at the Thursday Musical, December 2, and the sym-  
phonic suite by Adolf Weidig, played by the Minneapolis  
Symphony Orchestra, December 3, when it was directed by  
Mr. Weidig himself. This tone poem is the forty-sixth  
work from the pen of this talented composer and the fourth  
to be played by the orchestra. This suite proved to be very  
musical and well orchestrated. The first movement was  
perhaps not quite so interesting as the two following. Mr.  
Weidig knows instrumentation and is most apt in handling  
solo instruments, especially the harp and violin. He directs  
in a clear, comprehensive way, and was enthusiastically  
recalled. "Fingal's Cave," by Mendelssohn, is rich in in-  
spiration and is loved by the members of the orchestra and  
the audience.

Mr. Oberhoffer gave a convincing reading of the Brahms  
symphony, No. 2, in D major, op. 73. This symphony of  
"youth" was given so clearly that all the joy was felt, all  
the serenity and meditativeness could be discerned. The  
singing adagio was a thing of beauty and the presto and  
finale fairly sparkled with grace. Great pains and care had  
been given the preparation of this work and the result was  
the best playing that the orchestra has ever done.

Ossip Gabrilowitsch gave a superb rendition of Chopin's  
E minor concerto. After many recalls he played a Gluck  
gavotte, arranged by Brahms.

### A FINE "POP" CONCERT.

One of the best popular concerts ever given by the Min-  
neapolis Symphony Orchestra was listened to by a large  
audience in the Auditorium on Sunday afternoon, Decem-  
ber 5, when Emil Oberhoffer read in a masterly way the  
"Gypsy March," by Lacomb; "Die schoene Galatea," by  
Suppe, and D'Indy's tone poem, "Wallenstein's Camp,"  
before the soloist appeared.

The second rhapsody of Liszt is always acceptable, but  
with the original harp cadenza by Henry Williams, it won  
so warm a place in the hearts of the audience that Mr. Wil-  
iams was forced to play a harp solo as an encore. The  
theme and variations from the "Emperor" quartet, by  
Haydn, was beautifully played, likewise the waltz inter-  
mezzo (introduction to Act 3), from "The Jewels of the  
Madonna," by Wolf-Ferrari. The last offering of the or-  
chestra was the scherzo, op. 45, by Goldmark, which has  
engaging and vivid coloring.

The soloist of the day was Leonora Allen, soprano, who  
accompanied the orchestra on its 1914 spring tour and will  
do so again in 1916. She was in excellent voice, and the  
sympathetic quality was heard to fine advantage in the aria  
from "Mireille," "Mon coeur," by Gounod, and the Bird  
Song from Leoncavallo's "Pagliacci." Her phrasing is  
beautiful, her method is sane and she has no mannerisms.  
She was heartily encored.

### WOODWIND CONCERT.

An excellent organization of members of the Minneapolis  
Symphony Orchestra, from the woodwind section, gave its  
second concert, December 6, at the Unitarian Church.  
There has been some interest in such an organization, but  
not enough to take away all the burden of the business side  
until now, when the Chamber Music Society has guaranteed  
that part. So when Bruno Labate, oboist; Leonardo de  
Lorenzo, flutist; Pierre Perrier, clarinetist; Achille Hey-  
nen, bassoonist; Richard Lindenhahn, French horn, and  
Herman Ruhoff, pianist, appeared they were care free.  
The Thuille sextet (for the above instruments) is a lovely  
composition and was played beautifully. That and the  
famous Beethoven quintet, op. 16, formed the two chief  
numbers of the evening program. Two other charming  
small numbers were "Gavotte Rocco" and "Whirlwind,"  
both by Pirano. Two movements from Reinecke's trio for  
piano, oboe and horn were given.

### A UNIQUE PERFORMANCE.

A unique performance was given at the Auditorium, De-  
cember 7, when Alice Verlet, the well known singer, and  
Richard Czerwonky, concertmaster of the Minneapolis  
Symphony Orchestra, appeared, and after each number a  
talking machine gave the record of this same solo. The  
house was filled completely, as may be imagined when it is  
known that the admission was gratis. The evening was  
an artistic one and very interesting. There were times  
when the talking machine was stopped and the voice (or

violin) continued and then started again, and one could  
hardly hear when one stopped and the other started. In  
such an enormous place as the Auditorium it was a wonder-  
ful thing to hear a talking machine as clearly as a voice.  
Mlle. Verlet sang her best arias and Mr. Czerwonky played  
Wieniawski's "Legende" and Kreisler's "Liebesfreud."  
This was the first local public hearing of artist and talking  
machine, one after the other.

### CELLIST AND PIANIST IN ALL-BRAHMS PROGRAM.

An all-Brahms program was given at the Unitarian  
Church, December 7, by the two sterling artists, Cornelius  
VanVliet, cellist, and Harry Johnson, pianist. No one  
could have found an uninteresting moment during the  
whole evening when listening to Messrs. VanVliet and  
Johnson. Two works were rendered—the E minor sonata,  
op. 38, and the F major, op. 99. Mr. Johnson is a brilliant  
pianist and has the understanding to make a Brahms sonata  
a work of art. Mr. VanVliet is so well established here  
that to say he is great and that his tone is wonderful and  
sympathetic is merely a reiteration.

Meta Schumann, soprano, sang five Brahms songs with  
good understanding and with a splendid accompaniment  
played by Mr. Johnson.

### FIRST PERFORMANCE OF CARPENTER WORK HERE.

William MacPhail and Margaret Gilmor-MacPhail played  
the sonata in G major by John Alden Carpenter on Thurs-  
day, December 2, before the Thursday Musical. This was  
the first performance of this work in Minneapolis. A pre-  
liminary hearing of the sonata was given before a few  
friends in the MacPhail studios on December 1. The com-  
position has great richness and beauty and was given a mu-  
sicianly interpretation by these two artists.

Harry Phillips gave the remainder of the program of the  
Thursday Musical in a scholarly manner and was fortunate  
in having Mrs. MacPhail for an accompanist.

### NORTHWESTERN CONSERVATORY NOTES.

On the evening of November 26, the junior members of  
the faculty gave a most enjoyable recital to a number of  
their friends and students. The following appeared: Marie  
Holland, Sigrid Lier, Harriet Gogle, Dorothy Hofflin,  
Gladys Griffith, Grant Dent, Carl Hillweg, Alma Putman.  
All schools were represented in the numbers of the even-  
ing, but the trio by Mendelssohn seemed to take better than  
almost anything else. These various faculty recitals are of  
great educational advantage to the students, and the num-  
bers of these attending show the appreciation in which they  
are held.

The faculty members have been in great demand lately.  
Josephine Retz-Garns and Ethel Alexander gave an expres-  
sion and piano recital in the Methodist Church at Mound  
City and were enthusiastically received.

Harriet Gogle, Carl Hillweg and J. Grant Dent played  
at the regular chapel service at North High School on  
Wednesday morning. Miss Gogle also contributed several  
vocal numbers.

Miss Gogle took part in the program of the Drama  
League banquet at the Hotel Radisson, Wednesday even-  
ing.

Recently at the Fourth Baptist Church, Milton Sliter gave  
several readings, and Miss Gogle contributed a number of  
vocal solos. Gladys Griffith accompanied her.

On Tuesday evening Margaret Zeney sang as a member  
of the quartet which assisted the Cecilian Society in the  
rendition of the cantata "Joan of Arc." Miss Zeney also  
sang the aria "Farewell, Ye Mountains," from Tchaikow-  
sky's opera, "Joan of Arc."

Milton Sliter assisted on a program of the Lake Harriet  
Commercial Club, Tuesday evening.

RUTH ANDERSON.

### Fourteen-Year-Old Girl from Reyl-Krahé Vocal Studios Wins Prize.

That voice training can be started at a very tender age  
and carried on successfully if done carefully and by ex-  
perts, has frequently been proved. The latest success in  
this line was scored by little Gladys Comerford, a pupil of  
the Reyl-Krahé vocal studios. This fourteen year old  
miss, encouraged by friends who heard her sing at a  
students' recital of the Reyl-Krahé vocal studios, took part  
in a contest of solo singers, among them young ladies of  
over twenty years of age.

The contest took place at Asbury Park, N. J., with four-  
teen contestants. Little Gladys carried the honors of the  
day and was awarded the first prize. She sang "Through  
the Primrose Dell," by Spross, and the popular air, "The  
Last Rose of Summer." The placement of the tone of the  
little prima donna, and the equalization of the registers of  
the young voice, were generally admired. The high B flat  
rang out with the richness of a grown up singer.

Further development of this youthful singer will be  
watched with interest.



## BALTIMORE ORPHEUS CLUB SINGS HAMMOND'S "LOCHINVAR."

A Finely Welded Body of Singers Enters Upon New Season—  
Concert for Recreation Center—News of Recitals, Con-  
certs and Other Melodic Activities in the Oriole City.

Baltimore, Md., December 15, 1915.

The Orpheus Club opened its season on December 8. This club of male voices has become beautifully welded in its months of concerted singing, so that its offerings are always of interest. Alfred R. Willard is the director. The chief object of interest last night was Hammond's "Lochinvar," in which William G. Horn sang the solo part. Henri Sokolove, violinist, presented a group of ambitious violin numbers.

### NEW JERSEY PRIZE.

The winning of the first prize in the New Jersey Tri-State choral composition contest by Franz C. Bornschein is a matter for congratulation among Baltimoreans. The prize composition is called "Onowa," and it will be heard at the Newark, Paterson and Jersey City spring festivals. The competing manuscripts were judged by Josef Stransky, Louis Koemmenich and P. Mortimer Wiske.

### CONCERT FOR RECREATION CENTER.

At the recent concert for the benefit of the Highland-town Community and Recreation Center, Ilga Schkolnik, the young Polish violinist, more than justified the expectations that were based on his recital at the Arundel Club last season. At this last recital his tone had the full sweep of the large auditorium at Ford's Theatre, and the result was enjoyable.

### EMMY DESTINN SINGS.

Emmy Destinn gave a song recital at Ford's Theatre, December 9. The soprano opened her recital with an aria from "Herodiade," then sang a group consisting of "Das Vögelein" (Tschaiakowsky), "L'Ultima Canzoni" (Tosti), and Gretchen am Spinnrad," by Schubert. The next group consisted of Grieg's "Im Kåhne," Dvorák's "Russalka," and "Un Bel Di," from "Butterfly." The aria was received with such acclaim that the diva sang "Vissi d'arte," from "Tosca." Another encore was necessary—"Schlaf, du Kindlein," which was most charmingly sung. Mme. Destinn was assisted by Philip Beaugau, baritone, who gave a very artistic version of "Figaro gna, Figaro lá."

### BOSTON SYMPHONY CONCERT.

An interesting program was presented by the Boston Symphony Orchestra at its second Baltimore concert of the season. A delightful, melodious symphony of Mozart was the main offering, and Kreisler gave a fine reading of the Tschaiakowsky violin concerto.

### LOCAL SONG RECITALS.

Two recent concerts by local singers have been of great interest. The first, at the Madison Avenue Church, where Minna Adt and Lilly B. Wilson, soprano and contralto, sang.

The other concert was a joint recital at the Western High School by Sarah S. Crommer, soprano, and Harry Patterson Hopkins, pianist. The program was chiefly composed of modern works, Saint-Saëns, Ravel and Debussy being represented among others. The program was repeated at the Woman's Club of Roland Park.

### NOTES.

The second students' recital of this season at the European Conservatory, of which Henri Weinreich is director, was given last week by violin and piano students.

John Charles Thomas, the Baltimore baritone, who went from a church position here to the comic opera stage, has succeeded so well that the Shuberts have given him a four year contract.

Barrington Branch has been giving some successful and well patronized concerts in Washington.

D. L. FRANKLIN.

## Norwich Audience Keenly Appreciative of Verd's Excellent Work.

Jean Verd, the talented French pianist, whose work has been so heartily and unanimously praised since he came to America after being honorably discharged from the French army, with which he served during the first six months of the war, recently played at Buffalo with his usual success and again at Norwich, Conn., in joint recital with Povia Frisch. The Norwich Bulletin for Saturday, December 11, had the following to say:

"Mr. Verd brought to his hearers' ears eloquently Liszt's 'Legend of St. Francis de Paule Walking on the Waves' and his playing was exquisite in the clarity of outline, the charm of flow and the grace of sentiment with which he invested Debussy's 'Clair de Lune.' He was obliged to respond to an encore and gave a cradle song by Grieg. His accomplishment of difficult accompaniment in 'Les Papillons' was so skillful that he shared in the applause with Madame Frisch. He has an admirable roundness,

precision and transparency of tone and great fleetness, flexibility and felicity of finger and the audience was keenly appreciative of his excellent work."

## WILLY DE SADLER'S FIRST AMERICAN RECITAL.

Baritone Well Known in Continental Countries Pleases New York Audience.

Willy de Sadler, Russian baritone, made his first appearance in America at Aeolian Hall, New York, Tuesday evening, December 14. The program was as follows:

"Pieta signore" (aria of 1667) (Stradella), "Wohin," "Mein," "Thr Bild," "Der Wanderer an den Mond," "Der Doppelgänger," "Auf dem Wasser zu singen," "Die Forelle" (Schubert), "Zigeunerlieder," op. 103 (Brahms), "Elégie" (Massenet), "Ouvre tes yeux bleus" (Massenet), "Min Tankes—Tanke" (Danish) (Grieg), "Nur wer die Sehnsucht kennt" (Tschaiakowsky), "Ob heller Tag" (Russian) (Tschaiakowsky).

Mr. de Sadler is an artist who has been well and favorably known both as an operatic and concert singer in the continental countries for a good many years past; in fact, for some time past Mr. de Sadler had practically retired from public work and devoted himself to teaching, in which he has been very successful both in Berlin and Paris. Mr. de Sadler's voice is splendidly preserved and proves the advantage to an artist of having consistently sung with good method. His versatility and knowledge of languages were proved by the fact that he sang in Italian, German, French, Danish and Russian. His pronunciation was excellent in all of them—at least the writer can certify to all except the Russian—and his diction was most distinct. As a musician he has great authority. One feels that his interpretation of the various songs are all legitimate ones, built on most correct lines.

The opening number, the "Pieta Signore" ascribed to Stradella, though perhaps by Rossini, at once established Mr. de Sadler's status as an artist of real ability. It was capitally sung and most effective with piano and organ. Philip Hauser was the organist. The Brahms "Gipsy Songs" were done as they should be with great fire and intensity. Massenet's "Elégie," with violin obligato, was most beautifully sung and immediately redemanded. A good sized audience was present and was very liberal and hearty in its applause.

Mr. de Sadler, who is now established in this city as a vocal teacher, may be well satisfied with the success of his first American appearance. Aside from the fact that he proved himself to be an artist of distinct order, the thorough excellence of his vocal method showed that he has the knowledge which cannot fail to be of great advantage to his pupils.

## Houston Symphony Orchestra

Greeted by Capacity House.

Houston, Texas, December 15, 1915.

On Thanksgiving afternoon, the Houston Symphony Orchestra gave its first concert with Julien Paul Blitz directing. The program was of a lighter nature than formerly. The Hellmesberger "Valse" was particularly well received and had to be repeated. The Swedish "Coronation March" (Svendsen) was given in splendid style and was the most elaborate number given. There is no doubt that most of the people like the lighter music and this program was built with this thought in view. The Majestic Theatre was filled to its capacity. Mr. Blitz has worked tirelessly to make his orchestra what it is, and the people here have the greatest regard for him. His ability as a director is evident at all times and his masterful baton gets quick response from every member of the company.

Beryl Colby, a local soprano, sang the "Jewel Song" from "Faust" and for an encore repeated the number.

The president of the organization, Mrs. E. B. Parker, one of the prime movers, deserves a very great share of the glory for her untiring efforts in behalf of the orchestra, and as its president has piloted it to what now seems a permanent institution.

EMMET LENNON.

## Henry Hadley Guest of Honor

at New York Musicians' Club.

Wednesday evening, December 15, the Musicians' Club, at their rooms, on Forty-fifth street, New York, had a "Composers' Night." The guest of honor was Henry Hadley, former conductor of the San Francisco Symphony Orchestra. The evening's program was devoted entirely to various works of his, including songs, cello numbers, played by Hans Kronold, and the quintet in A minor for piano and strings, its first hearing in New York. The vocalists were Inez Barbour and Kathleen Howard. Mr. Hadley himself played all the accompaniments and the piano part of the quintet. The evening was a most enjoyable one, all the artists giving of their best, and there was hearty applause throughout for the guest of honor.



CH. M. LOEFFLER

*Composer of world-wide fame, and one of the most distinguished musicians now living, writes as follows of the*

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### HARTFORD PHILHARMONIC ORCHESTRA SHOWS A MARKED IMPROVEMENT.

Large and Appreciative Audience in Attendance at First Concert of the Season—Florence Hinkle Appears as Soloist With Boston Orchestra—Emmy Destinn Greatly Enjoyed in Song Recital.

Hartford, Conn., December 12, 1915.

The Hartford Philharmonic Orchestra, Robert H. Prutting, conductor, gave its first concert of the season on November 30 at Parson's Theatre. Harold Bauer was the soloist. The symphony played was the Beethoven seventh, and the concerto for piano was the Schumann A minor. "The Merry Wives of Windsor" overture and the Chabrier "España" completed the program.

The plan of the Philharmonic this year is to have soloists of high international rank, and it is readily seen that such a course involves considerable financial support. Judging from the excellent audience on Tuesday evening, this support is to be forthcoming. It is to be hoped that the people of this city realize that the Philharmonic Orchestra is one of the most, if not the most, vital element in the musical progress of Hartford. If properly supported it will increase in usefulness and its standard of playing will be raised.

In regard to this concert: the symphony was very effectively played by the musicians, who seemed in most cases, to have that familiarity with the score which comes with much study. There was a sympathetic understanding of what the conductor wished, and the result was generally a vast improvement over the work of last season. Especially in the Schumann concerto was the orchestra's improvement shown. Due partly, of course, to the soloist, the orchestra was an ever ready support for the piano and the players seemed to feel the mood of the artist and the character of the composition. All in all, the conductor of the Philharmonic should be congratulated on the result of this first concert.

FLORENCE HINKLE WITH BOSTON ORCHESTRA.

On November 15, the Boston Symphony Orchestra gave its first concert in Hartford during the present season. The

program was as follows: Seventh symphony, Beethoven; aria, "Voi che Sapete," from "The Marriage of Figaro," Mozart; caprice on Spanish themes, Rimsky-Korsakoff; "Ave Maria," from "The Cross of Fire," Bruch; overture to "Oberon," Weber.

Doctor Muck conducted and Florence Hinkle was the soloist.

#### MME. DESTINN'S CONCERT.

An enthusiastic audience was present when Emmy Destinn appeared at Parson's Theatre on November 29. Arias from "Herodiade" and "Madame Butterfly" and songs of Tosti, Schubert, Grieg and Dvorak formed a program well suited to show this glorious voice and the art of the singer. Phillip Bennyan, baritone, was heard in a Rossini aria and a group of songs.

#### PADEREWSKI RECITAL.

Paderewski came to Hartford on December 1 and gave a recital in Foot Guard Hall. Sonatas by Beethoven and Liszt, and shorter works by Schubert, Chopin and Rubinstein comprised the program.

H. D. PRENTICE.

#### John Campbell Sings with the Apollo Club.

John Campbell will appear as tenor soloist with the Chicago Apollo Club in its productions of "The Messiah," December 23 and 27. December 28, he has another "Messiah" engagement in London, Ontario. This season has been a very busy one for Mr. Campbell. Among his appearances have been those at the Worcester Festival; in Abany, at St. Vincent de Paul's Church, when he sang in "The Redemption"; a tour in November which included Parkersburg, W. Va.; Bethany College, Lindsborg, Kan.; St. Louis, Evanston, Ill. (Northwestern University); and Grand Rapids, Wis.

Of Mr. Campbell's work in "Samson and Delilah" at St. Louis, the musical critic of the Times said: "A firm, clear tenor of size and range . . . enunciation made libretto a superfluity."

Messrs. Haensel & Jones are now booking Mr. Campbell for the spring season of 1916.

### BIG NEW YORK AUDIENCE AGAIN PAYS HOMAGE TO JULIA CULP.

The Dutch Interpreter of the Lied Heard in Carnegie Hall Recital.

Once again metropolitan worshippers at the shrine of Julia Culp's established vocal art gathered in the usual large numbers in spacious Carnegie Hall, on Thursday afternoon, December 16. Students, teachers, professionals and laymen wandered thither to learn, to admire and to enjoy, for the annual coming of the Dutch interpreter of the Lied to our shores holds an important place in the annals of the New York season's leading musical events.

Although Mme. Culp had been heard here once before this season, as soloist with the New York Symphony Orchestra, this was the occasion of her first regular recital.

Unaffectedly charming as ever, with an art and intelligence which can meet any vocal emergency, Mme. Culp again held sway over an audience as sincere in its applause as it was discriminating in its use.

Mme. Culp's first favor with the representative musical public here arose from her refined use of the voice, both as a beautiful instrument to be played upon at will, and as one responsive to all the subtleties of tonal color found particularly in the Lied.

Technic continues to hold no terrors for the lovely mezzo-soprano. Sustained tones, whether pianissimo or fortissimo, were given full value with ease. That mellifluous melodic line, which is characteristic of the Culp manner of singing, in fact all the former fundamentals, were again in evidence, and renewed the admiration of old devotees and aroused the wonder of the new.

On this occasion Mme. Culp conjured up vocal pictures and painted them with delicate or elaborate stroke, as the case required. This she accomplished first through songs of Schubert, "Sei mir gegrüßt," "Das Fischermädchen," "Wehmut," "Auf dem Wasser zu singen" and "Liebesbotschaft."

"Japanese Death Song" (Earl Cranston Sharp), introducing group two, through lovely weird effects, pleased the audience in particular; "Passing By" (Purcell) and "The Cottage Maid" (arranged by Beethoven) followed with arch delivery and in delightful contrast; two lovely Old Dutch folksongs "Gelukkig Vaderland," given with stately dignity and splendid force, and "Het Kwezelke," also "Dutch Serenade" (Lange), completed an unusual and very acceptable group. Three selections from Hugo Wolf's Italian Liederbook, "Benedict die selge mutter," "Schon streckt ich aus," and "Du denkst mit einem Fädchen," and three ingratiatingly melodious Gustav Mahler songs, "Ich atmet' einen Lindenduft," "Ich ging mit Lust" and "Rheinlegendchen," formed an interesting and pleasurable conclusion.

But the recital did not end here. Unscheduled numbers from Brahms and other favorites were added generously at the conclusion, owing to the urgent demands of a zealous audience, many members of which gathered about the stage. Carnegie Hall attendants endeavored to discourage their ardor by turning off the stage lights, but to no avail, Mme. Culp must needs return and add one more song to satisfy the insistence of a truly cosmopolitan audience.

Coenraad von Bos was the skillful accompanist.

#### Von Ende Faculty Recitals.

Paul Stoeving, violinist, and Lawrence Goodman, pianist, united in an ensemble recital at The von Ende School of Music, New York, December 15, both artists being members of the faculty of this flourishing institution. They appeared in the following program: Sonata, A major, op. 100, Brahms; two caprices, for violin alone, Paganini; "Zwei Sommer Idyllen," op. 3, "Zu Zweien," "Mittags," Paul Stoeving; "Konzert Etude," op. 6, Paul Stoeving; sonata, G major, op. 13, Grieg.

The sonatas opening and closing the recital were given by both artists with musicianly reading, showing superior ensemble, the result of thorough rehearsal. The two Paganini caprices were executed with sure technic, displaying Mr. Stoeving's achievements in excellent light. His own compositions interested his hearers, and were played in a manner to arouse spontaneous applause. Especially did the concert study display the violinist's technic and tone to advantage.

December 20 an advanced students' recital took place, due mention of which will appear in the December 30 issue of the MUSICAL COURIER.

#### Central New York Festival Association

Elects C. E. Wolcott President.

C. E. Wolcott, of Syracuse, N. Y., has been elected to the presidency of the Central New York Music Festival Association, Inc. Mr. Wolcott has been identified with the Syracuse music festivals as one of the directors of the old board since 1901, and of the new one since 1911.

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## CHICAGO COMPOSER CONDUCTS OWN WORK AT ST. PAUL.

**Weidig's Symphonic Suite Is a Thoroughly Modern Opus—Guest-Conductor Leads with Authority—Emil Oberhoffer Gives Fine Brahms Reading—Gabrilowitsch Soloist in Brilliant Program Played by Minneapolis Symphony Orchestra—Notes.**

St. Paul, Minn., December 8, 1915.

The presence of Adolf Weidig, Chicago composer, as guest-conductor of his own work at the last concert given here by the Minneapolis Symphony Orchestra, did much to make the affair one of the most brilliant of the season. Mr. Weidig conducted his symphonic suite in a masterly way, showing perfect understanding of an orchestral body, and leading with great authority. The work itself is a thoroughly modern composition, orchestrated with splendid richness and virile throughout its length.

Brahms' second symphony was read reverently by Emil Oberhoffer and with the fine understanding he brings to all the works of this master, and the "Fingal's Cave" overture made a good medium for the exhibition of the string section, which has never been as fine as now.

The soloist of the evening was Ossip Gabrilowitsch, and he chose the Chopin concerto in E minor—wisely, for while it is too unvaried a choice for the indifferent pianist to the real virtuoso it is very kind—giving him a chance to exhibit all the delicacies of a lyric imagination. And Gabrilowitsch was no disappointment. He combined those two musical gifts of the gods, freshness of temperament and maturity of style, in a deeply satisfactory manner.

### NOTES.

The only violin recital scheduled for this season in St. Paul was given on November 30 by Maximilian Dick, with Franklin Krieger at the piano. Mr. Dick made a conscious effort to arrange his program for popular enjoyment, without sacrificing his musical convictions, and the result was very pleasing from every standpoint.

An interesting musical venture was made December 3 and 4 in connection with a dramatic program staged by the St. Paul Institute of Arts and Sciences. One of these numbers was the Hubert setting of Rostand's little comedy, "Weeping Pierrot and Laughing Pierrot," sung by Jean Anderson Kaysen, Walter Mallory and Grant Kelliher. Considering the difficulties of the music and its too palpable lack of form, the singers did remarkably well.

Timothy Mather Spelman II, New York pianist and

teacher, was present as conductor of the score which he composed for the pantomime, "The Romance of the Rose."

Owing to unfortunate circumstances neither Mr. Spelman nor his composition were heard to the best advantage, and it would scarcely be fair to judge his merits as a composer from the hearing referred to. The music is a blend of an extreme futuristic type with the fin de siècle Italian style.

FRANCES C. BOARDMAN.

## SYRACUSE MAY MUSIC FESTIVAL PLANS DEVELOP.

**Artists Under Consideration—State Federation Seeks to Interest Music Clubs—Local Club Program.**

Syracuse, N. Y., December 15, 1915.

Preparations are progressing steadily for the annual music festival to be held here next May. Clarence E. Wolcott, president of the Music Festival Association, spent a week in New York recently in consultation with managers in an effort to provide some especially good talent for this popular festival. Many expressions of approval have been heard on the engagement of the Philadelphia Orchestra for the festival.

### STATE FEDERATION SEEKS TO INTEREST MUSICAL ORGANIZATION.

Plans are being made by Mrs. William Jerome Lewis, chairman of the music committee of the New York State Federation of Women's Clubs, for affiliating so far as possible the music clubs of the State and for interesting more musical organizations in the State federation. Her committee consists of Mrs. Hamilton S. White, Mrs. Carlton F. Potter, Laura Van Kuran and Mrs. Benjamin Marshall.

### KA-NA-TE-NAH CLUB PROGRAM.

On Monday afternoon, December 6, a musical program illustrating "The Cricket on the Hearth" was given at the Ka-na-te-nah Club by Mrs. Lillis B. Bowes, of Canastota, who is a student in the university. Mrs. Norman Stafford made arrangements for the event, which was in charge of Anna G. Ackerman, chairman of the musical afternoon committee. Mrs. Bowes' work was much enjoyed by all present.

S. B. EVERTS.

The Caldwell (N. J.) Choral Club met in the Baptist Church on Tuesday under the leadership of William N. Hasler.

## BIRMINGHAM VISITED BY MEMBER OF N. F. M. C. EXECUTIVE BOARD.

**Explains to Members of Music Study Club Aims of Federation and What Is Expected of City in 1917—Movement Under Way to Establish Alabama Federation of Music Clubs—Noted Visiting Artist Heard in Recital.**

Birmingham, Ala., December 15, 1915.

Since the last report Birmingham has had a visit from Mrs. James Dickens, of Mobile, Ala., member of the Executive Board of the N. F. M. C., who came here to explain to the Music Study Club the aims of the Federation, and what is expected of this city in 1917. Mrs. Dickens found an enthusiastic reception, and as a direct result of her visit the Music Study Club has started a movement to establish an Alabama Federation of Music Clubs.

### JUNIOR MUSIC STUDY CLUB.

Three weeks ago a Junior Music Club was organized among young music students, whose school work makes it impossible for them to attend the other club's meetings.

### JENNY DUFAY'S RECITAL.

Under the auspices of the Music Study Club a recital by Jenny Dufay was given in the Hotel Tutwiler ballroom. A large audience was present, who thoroughly appreciated her rendering of several groups of songs, among which the Hugo Wolf group probably was the most interesting.

### CECIL FANNING MAKES LOCAL APPEARANCE.

Under the same auspices a concert was given at the Jefferson Theatre, where Cecil Fanning, assisted by the Music Study Club and the Treble Clef Club joint choruses, was the attraction. Mr. Fanning had a hearty reception.

### ALBERT SPALDING HEARD.

Albert Spalding, the noted violinist, assisted by T. Gunster, a local tenor, appeared at the Tutwiler in a Sunday afternoon recital. The superb art of Mr. Spalding was greatly enjoyed.

### EDGELL ADAMS PIANO RECITAL.

The most enjoyable piano playing heard in Birmingham in a long while was that of Edgell Adams, local pianist, at Clark and Jones Hall last week. Miss Adams has a firm, but elastic touch, and clear and brilliant technic, which her program gave her plenty of opportunity to display. She is a thorough musician and of attractive, modest appearance.

DAHM-PETERSEN.

# ELEANORE COCHRAN

PRIMA DONNA SOPRANO DANTZIG ROYAL OPERA



Photo by Campbell Studio.

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## OPERATIC AND ORCHESTRAL JOYS FOR COLUMBUS.

San Carlo Opera and Philadelphia Orchestra Give Keen Pleasure to Columbus Music Lovers—Tea, Vocalism, and Other Aesthetic Pleasures.

Columbus, Ohio, December 15, 1915.

The most important musical event in Columbus during the last few weeks was the engagement of the San Carlo Opera Company for three days during Thanksgiving week. Six operas were given, "Aida," "Pagliacci," "Cavalleria Rusticana," "Rigoletto," "Tales of Hoffmann" and "Trovatore." The stage settings and costumes are more elaborate this year than before, adding much to the complete enjoyment of the production. Most of the cast is the same as last year, with a few noteworthy additions, namely a new tenor and director. The tenor, Manuel Salazar, is an artist of the first rank, and aroused more enthusiasm than any singer of recent appearance in Columbus. He has a clear, smooth, pleasing voice of great power, clean-cut diction, and a very attractive stage presence. Chevalier Giurere, the new director, who conducted two of the operas (Chevalier Angelini having the others in charge), had his orchestra and company well in hand, and led in forceful style without baton or score.

Edvige Vaccari, Mary Kaestner, Carolina Zauner, Agostini, Cervi, Antola, Sophie Charlebois all gave a splendid account of themselves and added to their already large list of admirers by their handling of the different parts assigned them.

Fortune Gallo is highly pleased at the success with which this company is meeting in the present tour, and announces that it is booked steadily for the next five months, the itinerary including many large cities.

### PHILADELPHIA ORCHESTRA IS ENJOYED.

The Philadelphia Orchestra, Leopold Stokowski conducting, gave a beautiful program at Memorial Hall on Tuesday evening, November 30. Schubert's "Unfinished" was the symphony chosen, and was played with rare taste and keen musical judgment. Herman Sandby was the soloist.

### WOMEN'S MUSIC CLUB MATINEE.

The first matinee recital by active members of the Women's Music Club was given on Tuesday afternoon, November 23, in Memorial Hall. The following members united in giving a most attractive program: Mrs. Edgar Alcorn, organist; Harriet Marple, soprano; Ella Nichols, contralto; Louise Rinehart, violinist, and Marion Wilson, pianist. Vera Watson Downing, violinist; Mabel Ackland Stepanian, cellist, and Hazel Swann, pianist, gave a group of trios by Chaminade and Brahms. Mary Eckhardt Boen and Hazel Swann were the accompanists.

### ARTIST TEA GIVEN.

On Saturday afternoon, November 27, the first of a series of artist teas was given in the Lazarus restaurant by Margaret Berry Miller, soprano; Ethel Hill Combs, violinist, and Mabel Rathbun Carle, accompanist.

### OLEY SPEAKS' CONCERT.

Oley Speaks, baritone and composer, assisted by Alice Speaks, contralto; Cecile Battier, soprano, and Samuel Richard Gaines, accompanist, presented a very enjoyable program recently in the First Congregational Church. The first part of the evening was devoted to classic and modern English songs, sung by Mr. and Miss Speaks. Part two presented twenty of Mr. Speaks' songs, thirteen of which Miss Battier sang. Mr. Speaks has not appeared

publicly for several years in his native city, and his many friends were keenly interested in this recital, which showed him in three roles, as singer, composer and accompanist. His songs are exceedingly interesting and reveal much variety and originality in treatment.

As a singer Mr. Speaks shows keen insight into the beauties of the composition he is presenting, and his interpretation is always intelligent, as well as pleasing. His sister, a welcome addition to any program, possesses a strong, resonant voice, and sings with poise and charm. Miss Battier, who made her first local appearance on this occasion, is endowed with good looks and a pleasing personality, as well as a delightfully fresh and sweet voice. The accompaniments of Mr. Gaines showed a warm and sympathetic touch throughout, while Mr. Speaks accompanied his own songs as only the composer can.

EMILY CHURCH BENHAM.

## EVELYN STARR WINS OVATION IN TORONTO.

Large and Notable Audience Pays Young Violinist Great Tribute.

Toronto, December 10, 1915.

Evelyn Starr, violinist, won a remarkable ovation at Massey Music Hall on the evening of December 6. The young artist formerly of Nova Scotia, Canada, and now of New York City, once again proved to be a great credit to her European teachers, who included Auer and Press. The very large audience showed its enthusiasm by recalling her many times, and finally she responded to a double encore with "Gavotte," by Gossec, and Zimbalist's "Southern Melody." The floral tributes were of such exceptional beauty and so numerous as to deserve special mention, for they were almost too many for one person to carry, including Bridesmaid's roses, American Beauty roses, Richmond roses, yellow chrysanthemums and mingled violets and pink roses. Luigi von Kunits, of the Canadian Academy of Music, ably conducted the orchestra and also presided effectively at the piano in encore numbers.

The program consisted of Beethoven's "Egmont" overture, concerto in E minor, Pietro Nardini; "Romance" in G, Beethoven; "Romance" in F, Beethoven; concerto, Mendelssohn, and "Souvenir de Moscow," Wieniawski.

The favorable impression Miss Starr made at the recent Canadian Musical Festival here was more than endorsed on this occasion, her true musicianship retaining the attentive appreciation of her hearers from first to last.

Among those present were: Sir Edmund Osler and his niece, Mrs. Meredith; Dr. and Mrs. A. S. Vogt, Sir Edmund and Lady Walker; Lady Pellatt, Mr. and Mrs. H. A. Richardson, Mrs. Starr, of Nova Scotia; Mr. and Mrs. E. Strachan Johnston, Mrs. MacGillivray Knowles, Mrs. Wilmot Matthews, Mrs. Edward Fisher, Miss Lucy Jackson, Mrs. Lawrence Boyd, Norman Jarvis and Dr. and Mrs. Colin Campbell.

During her stay in this city, Miss Starr has been the guest of her uncle and aunt, Mr. and Mrs. H. A. Richardson, at their palatial and artistic residence on Walmer Road. She left yesterday for her home in New York, and her managers in that city, Messrs. Haensel and Jones, may well be congratulated upon having on their list a young artist so original, winning and sincere.

MAY CLELAND HAMILTON.

## Kathleen Parlow's Recital, January 5.

Kathleen Parlow, the Canadian violinist, who is returning for her fourth American tour this season, will give

a recital in Aeolian Hall, New York, Wednesday afternoon, January 5. Miss Parlow will make an extensive tour through Canada and the United States. Her accompanist will be Homer Samuels.

## MISCHA ELMAN DELIGHTS A LARGE AUDIENCE AT GRAND RAPIDS.

Violinist Plays a Program That Satisfies Varied Tastes—Chicago Organist with St. Cecilia Society—Local Composers' Works Heard.

Grand Rapids, Mich., December 15, 1915.

Mischa Elman was heard again in Grand Rapids, this time under the auspices of the Grand Rapids Orchestra Association, of which J. W. Beatty, director of public school music, is the secretary. An audience which practically filled the High School Auditorium listened to one of the best all around artistic concerts ever heard in Grand Rapids. Mr. Elman gave a thoroughly convincing program and was very gracious with his encores, which were just the right selections to give one license to call his program perfect.

His numbers were: Concerto, G minor (Vivaldi); concerto, F sharp minor, op. 23 (Ernst); variations on a theme from Mozart (Scolero), "Arioso" (J. S. Bach, arranged by Sam Franko); caprice, E flat major (Wieniawski-Kreisler), "Nuit de mai" (Michiels-Elman), "Country Dance" (Weber-Elman), "Zigeunerweisen" (Sarasate).

Walter H. Golde, his accompanist, added much to the program with his sympathetic and artistic accompanying.

### DE LAMARTER'S ORGAN RECITAL.

Eric de Lamarter, organist of the Fourth Presbyterian Church, Chicago, gave the annual organ recital on the season's program of the St. Cecilia Society in St. Mark's Pro-Cathedral, Friday evening, November 26.

Mr. de Lamarter is an exponent of the French School of Music in Paris, having studied with Widor. His skillful technic was more fully appreciated when it was learned that he had practically no time for practice on the organ on which he gave his program and on which he had never before played.

Owing to the many engagements of Mr. de Lamarter, the St. Cecilia Society feels very fortunate in being able to bring him to Grand Rapids this year. Mr. de Lamarter also is the well known musical critic on the Chicago Tribune.

His program: Toccata and adagio in C (Bach), prelude on a melodic fragment from a Palestrina motette (Leo Sowerby), "Chant sans Paroles," "Chant de Printemps," "Elfen" (Josef Bonnet), chorale in A minor (César Franck), "Clair de Lune" (Karg-Elert), scherzo (Rousseau), "Novelette" (Horatio Parker), andantino quasi allegretto (Widor), minuet, march ("In Miniature"), (Eric de Lamarter).

### LEO SOWERBY'S COMPOSITIONS HEARD.

Leo Sowerby can truly be called a valiant soldier of music, and to him the flag of victory should be given. Back to his home town, where the fight is thickest and fiercest shots are coming from all directions, comes young Sowerby, armed with new thoughts, new music and such a feeling of honest sincerity that the old school musicians are won; first to endure, then to listen, and lastly enjoy. While in the city spending his vacation, Mr. Sowerby has given several talks on modern music and his own compositions.

December 2, a most enjoyable evening was participated in by the friends of Mrs. W. S. Rowe, who were entertained in her home. The program was an evening of compositions by Leo Sowerby. The group of songs were sung most artistically by two of our best soloists, Mrs. Montelius and Mrs. Maurits. "The Sorrow of Mydath" was played by Mr. Sowerby and Mrs. Rowe as only sincere musicians can play. "The Four Portrait Sketches" were a true picture of real life, and only a genius could compose them.

The program: "We'll Go No More a-Roving," "The Spring, My Dear, Is No Longer Spring," "The Sea Is Full of Wandering Foam" (Henley), Mrs. Montelius; symphonic sketch for orchestra "The Sorrow of Mydath," adapted for two pianos, Mr. Sowerby and Mrs. Rowe; "Rondel" (Charles d'Orleans), "The Unreturning" (Bliss Carman), "The Unchanging" (Le Gallienne), "With Strawberries" (Henley), Mrs. Maurits; "Four Portrait Sketches" for piano, Mr. Sowerby. A. C. T.

## Fay Foster's Work Wins Recognition in the West.

On the same day that Fay Foster opened the composers' series of concerts at the Wanamaker Auditorium, New York, her compositions were being sung and discussed by the History Club of Sioux Falls, S. D.

Mrs. W. H. Freeman, musical director of the club, presented a sketch of Miss Foster's life and a discriminating analysis of numbers of her songs which were produced on the same occasion and enthusiastically received.

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Morning Post, June 26, 1914:

"The chief instrumental number was the C minor Symphony of Beethoven, of which Mr. Camilieri gave a sound and appreciative performance."



## ERIE APOLLOS HEARD TO SPLENDID ADVANTAGE.

Arthur Middleton Soloist with Well Known Club—San Carlo Opera, Organ and Pupils Recitals Complete Week's Musical Events.

Erie, Pa., December 9, 1915.

Last Wednesday evening witnessed the opening of the fifth annual season of the Apollo Club, under the capable direction of Morris Gabriel Williams. Arthur Middleton was the soloist and he scored a most pronounced success with his admirable basso and his artistic interpretations. The Apollos were never heard to better advantage, Mr. Williams obtaining some exceptional effects with the abundance of tone at his command. Anna Case and Maude Klotz are to be the soloists for the two remaining concerts in the spring.

### PUPILS' RECITALS.

Piano pupils of Grace Reynolds were presented in a pleasant recital last Monday evening. All showed much progress in their studies. Faith McCormick, soprano, and Vera Solomon, violinist, assisted on the program.

Harry Waithe Manville presented pupils of his Erie studio in the first of his winter recitals at the First M. E. Church last Monday evening. The various numbers on the program were extremely well given by Mr. Manville's pupils, who were assisted by piano pupils of Angileen Gifford, violin pupils of Franz Kohler and dramatic pupils from Bess Edith Barton's class. Those participating in the interesting program were Mrs. Allen, Mrs. Pratt, Misses Gifford, Bertges, Laws, Durich, Dean, Lytle, Sauers, Livingston, Mrs. Loose, Messrs. Blanchard, Pletts and Graham. Miss Crouch, Miss Gifford and Miss Klopfenstein were the capable accompanists.

### LYTLE ORGAN RECITAL.

On Sunday afternoon, November 28, Victor Vaughn Lytle, organist of the First Presbyterian Church, gave the second of his series of monthly recitals, taking for his program familiar numbers, many of which he had arranged for the organ himself. This program proved delightfully interesting, and Mr. Lytle's artistry was greatly appreciated by the large crowd present.

Ruth Burdick, soprano, of Dr. Charles G. Woolsey's studio, was the soprano soloist at a recent concert given in the High School auditorium. Her numbers were "Good-bye Summer," by Lynes, and "Sunrise and Sunset," by Spross, and were greeted with such splendid applause that she was forced to respond with an encore.

### FOUR OPERAS BY SAN CARLO COMPANY HEARD.

S. Gwendolyn Leo presented the San Carlo Opera Company in four operas, "Faust," "Lucia," "Cavalleria" and "Pagliacci," at the Park Opera House last Monday and Tuesday. Director Fortune Gallo has a splendid array of stars, coupled with a fine orchestra, adequate stage settings and a good singing chorus. All operas were well attended and so enthusiastically received that arrangements are already on foot to secure a return engagement of the company after the holidays. WILSON ROOT BUSHNELL.

### FACULTY CONCERT FURNISHES ANN ARBOR WITH FAVORITE SOLOIST.

Baritone, Pianist and Violinist Give Agreeable Program.

Ann Arbor, Mich., December 16, 1915.

Theodore Harrison, baritone, was heard to splendid advantage by an audience numbering several thousand, when he appeared in the faculty concert given by the University School of Music in Hill Auditorium, on December 3. A program of unusual interest was offered.

Mrs. George B. Rhead, of the piano faculty of the School of Music, opened the program with Chopin's "Polonaise-fantasia," op. 61, and demonstrated her pianistic art to a delighted audience.

Mr. Harrison, who appeared next on the program, offered three numbers of Brahms, "Sonntag," "When du nur zuweilen lachest," "Von Ewiger Liebe," in all of which the beautiful quality of his voice was much enjoyed.

Mrs. Rhead followed with Chopin's "Berceuse," op. 57; etude, op. 25, No. 6, and Raff's "Rigaudon," op. 204, No. 3. Mrs. Rhead is a pianist of real worth and feeling, and possesses temperament just to the right degree.

If Mr. Harrison made a pleasing impression in his first group, his second group brought him an ovation. In Kramer's "Allah," he stirred the audience. His splendid interpretation of "Inter-Nos" brought him to the stage several times, and the people would not let him go until he finally offered Rogers' "Winter Song" as a reward for their continued enthusiasm. It is difficult, in speaking of his share in the program, to refrain from waxing enthusiastic, for his is the kind of voice which thrills one, while Mr. Harrison's musicianship is superb.

The program was closed by a group of violin numbers by Anthony J. Whitmire. His tone is clear cut and pleasing, while his personality is most agreeable.

Frances Louise Hamilton contributed much to the program by her cooperative accompaniments for Mr. Harrison, while the work of Mrs. Hagberg-Okleberg, who acted in the same capacity for Mr. Whitmire, was equally significant. C. A. S.

## PLANTATION MELODIES, THEIR VALUE

By BOOKER T. WASHINGTON.

[This article, which dates from September of this year, was one of the very last written by the late Booker T. Washington, for so many years famous as principal of the Tuskegee Normal and Industrial Institute. It was prepared at the request of Albert A. van de Mark, manager of musical affairs at Lockport, N. Y., and is reprinted by his permission.—EDITOR'S NOTE.]

When the negro slaves were carried from Africa to America they brought with them the gift of song. Nothing else which the native African possessed, not even his sunny disposition, his ready sympathy or his ability to adapt himself to new and strange conditions, has been more useful to him in his life in America than this. When all other ave-



BOOKER T. WASHINGTON.

nues of expression were closed to him, and when, sometimes, his burden seemed too great for him to bear, the African found a comfort and a solace in these simple and beautiful songs, which are the spontaneous utterance of his heart.

Nothing tells more truly what the negro's life in slavery was than the songs in which he succeeded, sometimes, in expressing his deepest thought and feelings. What, for example, could express more eloquently the feelings of despair which sometimes overtook the slave than these simple and expressive words:

O Lord, O my Lord: O my good Lord!  
Keep me from sinking down.

The songs which the negro sang in slavery, however, were by no means always sad. There were many joyous occasions upon which the natural happy and cheerful nature of the negro found expression in songs of a light and cheerful character. There is a difference, however, between the music of Africa and that of her transplanted children. There is a new note in the music which had its origin on the Southern plantations, and in this new note the sorrow and the suffering which came from serving in a strange land finds expression.

There is something in this slave music that touches the common heart of man. Everywhere that it has been heard this music has awakened a responsive chord in the minds and hearts of those who heard it.

Antonin Dvorák, the eminent Bohemian composer, who lived for several years in this country, in his admirable symphony, "Out of the New World," used several themes taken from these negro folksongs. S. Coleridge-Taylor, the well known colored English composer, has used this music for many of his best known piano compositions. Edward Everett Hale once said it was the only American music.

There was a time, directly after the war, when the colored people, particularly those who had a little education, tried to get away from and forget these old slave songs. If they sang them still it was about the home and not in public. It was not until after years, when other people began to learn and take an interest in these songs, that these people began to understand the inspiration and the quality that was in them. It is an indication of the change that has gone on among the negro people in recent years that more and more they are beginning to take pride in these folksongs of the race and are seeking to preserve them and the memories that they evoke.

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## TSCHAIKOWSKY'S "1812" APPEARS IN NEW DRESS IN LONDON.

Scenario of Overture Provides Spectacular Theatrical Piece—No Alterations Made in the Original Score—Stage Action Fitted to the Music—Requiem Mass for Catholic Heroes—An Opinion Concerning Leschetizky—"L'Enfant Prodigue" Revived.

Chelsea, London, S. W., November 28, 1915.

Do you, in America, suffer as we suffer here, from a cruel fate in that the two shows you particularly want to visit and have waited for for weeks invariably come to fruition at the same hour? It is hopeless here. It was bad enough when we had professional agents. They used to plump for twenty-five concerts on Thursdays and none at all on Fridays. And something seems to tell me that the Friday omission was not due to any religious motive! There are two things that I have looked forward to for some time, and the two rehearsals occurred on this very blessed morning at 11:30. Well, I am not like Sir Boyle Roche's bird, and young and active as I may be, I yet cannot be in two places at once. So one had momentarily to go by the board. The two are the production at the Coliseum (that's how they write it here) of T. C. Fairbairn's arrangement of Tchaikowsky's "1812" as a spectacular stage piece, the other a solemn requiem at Westminster Cathedral for the repose of the souls of the Catholic soldiers who have fallen in the war. I went to the former today, that is, to the dress rehearsal; the other I shall attend tomorrow morning, and will add an account of what is likely to be one of the most beautiful things of its kind for many a long year here.

"1812" A LA MODE DE 1915.

Fairbairn, I must tell you, is a very experienced stage manager who in his time has officiated at Covent Garden, at various Beecham opera ventures, and elsewhere. Some time ago he discussed with me the idea of dissecting "1812," and reducing it to its primordial elements and applying it, slightly altered, of course, to fit 1915. A scenario was drawn up, and I saw the result.

VARIATIONS ON A THEME BY TSCHAIKOWSKY.

On the curtain rising there is a dark scene with a small choir, almost invisible on the stage. Suddenly, and with beautiful softness, a solo voice rises, singing the lovely Russian folksong, or chanty, "Ei, ukhnyem, Yeshcho razik." This is taken up by the choir, sotto voce, as if to give a

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notion of Russian atmosphere. Dimmer and dimmer grows the sound of the voices, dimmer and dimmer the light, until it, fading at first to nothingness, with infinite gradation grows clearer and clearer, and we see a scene of the awful Steppe in winter. Low hills covered with soldiers surround the landscape. The growing light reveals a number of peasants at their devotions in a small chapel, singing the first choral of "1812." This scene is interrupted by an inrush of peasants flying before the hostile army—they are met by the Russian soldiery as they march and ride to battle. Good news comes and a joyous choral is sung, Russian dancers appear among the mouzhiks, the soldiery return victorious, and Tchaikowsky's music (for which he expressed such delightful contempt on every available occasion), with its clang of bells and general riotousness, is brought to its happy ending. I cannot remember if Tchaikowsky himself ever dotted the "i's" of his work. If not, Fairbairn has done it for him, and has made a real success of a newish idea—that of disintegrating a large composition and staging it to its own music. The music, mind you, is that of "1812" and nothing else, so there is something of the tour de force in fitting the punishment and the crime; in other words, in fitting the stage action to music that was not intended for the stage without altering so much as an accent or a note. The piece was very well received and also was very well performed by Molchianov (who sang the Volga chanty), Morozov and Vania, most agile of dancers, and the Misses Zalmani and Bromova.

**REQUIEM FOR CATHOLIC HEROES.**

I must confess myself a little disappointed with the effect of the massed bands of the Brigade of Guards which took part incidentally in the "Requiem." The mass music was that, I think, of Francesco Anerio, and is indescribably beautiful—also, it was sung by the Cathedral choir, under the direction of Dr. R. R. Terry, the master of the music to the cathedral, in a manner no less indescribable. But somehow, the massed bands, placed in the gallery over the north door, seemed to me to strike just a trifle of a wrong note. They played a fine death march, known here as "Killed in Action," which, in its real place, I believe, is the slow movement of a symphony by Dr. Arthur Somervell, and Sullivan's "In Memoriam" overture as a kind of prelude to the mass. Then, as the offertory, they gave Sir Alexander Mackenzie's "Benedictus," and later Handel's dead march from "Saul." To the layman this latter was wonderful in its impressiveness and appropriate withal; Captain Mackenzie Rogan, who conducted, has written a glorious drum roll (for King Edward's funeral) to introduce the march. And how those wonderful drumtones rolled down the misty aisles of the building, so magnificent because unfinished! Gounod's "Marche Solennelle," which marched us out, is a sorry thing quite unworthy of such a band. But, on the other hand, the sounding of the Last Post by the buglers of the Brigade of Guards was overwhelming for all who realize its significance.

**LESCHETIZKY.**

Great Pan is dead! Long live Pan! Pan in this particular instance is rather a good joke, for it is the Polish for "Mr.," and Leschetizky was a Pole. Leschetizky is dead, and with him is dead what many will call a great tradition. I wonder what you think over there about him as teacher of the piano. It will interest me to know. I belong to a generation which worshipped at the shrine of Liszt, and, though I have met Leschetizky, I was never brought into violent contact with him, as it were. But the tree is known by its fruits. So is the "Great" piano teacher. Now, as this seems to me to be a perfectly fair, indeed the only possible, means of arriving at a judgment of quality, will you go so far as to place Leschetizky, teacher of piano, on the same level with Liszt? This morning I began to worry over this question perfectly unnecessary, since the protagonists both are dead. Yet their deeds live after them and speak for them.

My own private opinion is that Leschetizky belonged to an essentially modern school, the school of technic first, anything you like afterward. Sevcik is much the same. This, naturally, is not to say that Leschetizky laid no stress whatever on the higher things of the art. Of course he did.

**"L'ENFANT PRODIGE" RETURNS.**

At the present moment one of the truly delightful attractions of the London theatres is Wormser's wordless play,



"L'Enfant Prodiges," which Walter Knight has revived at the Duke of York's Theatre. It is five and twenty years since last I saw this, to me, exquisite affair, but I mean to go again next week. Gilbert Dalleu is once more the elder Pierrot, a role he has played in I suppose every European country. Landon Ronald, now principal of the Guildhall School of Music and no end of a swell in metropolitan musical life, played the piano part in the revival on the opening night, a fact of interest, since he was only at the outset of his career when he first undertook the same work in the long past years.

#### PANNING THE SLAVS.

We are to have a Pan-Slav music festival on December 15 in Queens Hall under Safonoff, Beecham and Mlynarski, but this must keep till my next letter. Its object is to gather funds for the unhappy Serbs. Please God it will be successful.

ROBIN H. LEGGE.

#### FRANCIS ROGERS AT HIS BEST IN VARIED PROGRAM.

Baritone's Recital at the Punch and Judy Theatre, New York, One of the Most Enjoyable of the Season.

Among the many recitals of the past week, that of Francis Rogers stands out prominently by reason of its interesting program and its splendid delivery. Mr. Rogers elected to be heard in the intimate surroundings of the quaint Punch and Judy Theatre, New York, on Tuesday afternoon, December 14.

His first group consisted of "Sorge Infausta" (Handel), "Per La Gloria" (Buononcini), "La Vezzosa Pastorella" (Bruni), "Pastorale," and "L'Esperto Nocchiero" (Buononcini). Of these "Pastorale," a lovely song from the seventeenth century French, had to be repeated. The Bruni number was also given in a manner worthy of special comment. Beethoven's "Busslied," Weingartner's "Post im Walde," Liszt's "Liebestraum" and Bungert's "Der Sandtrager" made up his group of German songs. In each of these Mr. Rogers displayed his remarkably fine knowledge of the language. Particularly well sung were the Weingartner number (repeated) and the familiar "Liebestraum."

A second French group brought forth "Nanny" (Pala-dille), "Desir d'Amour" (Saint-Saens), "Visione Veneziana" (Brogi), "Ninon" (Tosti), "Les Deux Amours" (Johns). "Ninon" was repeated in part, and his interpretation of the Brogi number was unusually fine, even for this splendid artist, who ever offers his best and whose best means work that is an unalloyed delight to even the most critical. For his group in English, Mr. Rogers chose to sing an old English number, "So Sweet Is She," and a French Christmas carol, Carpenter's "The Day Is No More," Hermann's "The Old Dandy," Luckstone's "Clown's Serenade," and Cowen's "Onaway, Awake!" The outstanding numbers of this group were the Carpenter song and the one by Mr. Luckstone, the latter being repeated.

Throughout this program Mr. Rogers' rich baritone voice and superb diction added immeasurably to the beauty of the songs and the enjoyment of the audience. Whether in the martial numbers, such as "L'Esperto Nocchiero," or in the attaining of delicate pianissimo passages as in "Pastorale," he showed himself to be thoroughly master of his art and of his voice.

A special word of praise should be accorded Isidore Luckstone for his excellent piano accompaniments. With the exception of the opening song, Mr. Luckstone played the entire program without notes. He also appeared on the program as a composer, his "Clown's Serenade" being repeated in order to satisfy the audience.

#### Danielson One of Prime Movers in Joseffy Memorial.

Prominent among those present at the memorial evening devoted to the late Rafael Joseffy, one of the founders of the New York Musical Club, "The Bohemians," given by that organization, Monday, December 6, was Jacques S. Danielson, of Carnegie Hall, New York. Mr. Danielson was in fact one of the prime movers of the celebration. As assistant and personal friend of the maestro, Mr. Danielson seems preeminently equipped to carry on the great pianist's pedagogical work. Addresses were made by leaders in the musical profession and a large number of representative musicians were present.

#### Friedberg Artists Secure Return Engagement.

The vocal quartet, consisting of Kathleen Lawler, soprano, Marie Stilwell (contralto), Lewis James (tenor) and Overton Moyle (bass), which Annie Friedberg organized this season, has just been engaged to sing at the Christmas concert at Jamestown, N. Y., in "The Messiah," December 28. This is a return engagement for the Friedberg artists, who appeared successfully at the same concert last year.

#### MAUD MORGAN HAS VALUABLE ASSISTANCE OF DR. WILLIAM C. CARL.

Noted Organist Displays His Remarkable Virtuosity at Aeolian Hall Recital—Popular Harpist Well Received.

Maud Morgan gave a harp recital in Aeolian Hall, New York, last Thursday evening, December 16, in which she demonstrated her ability to please her hearers with harp music of all kinds, even including an excerpt from a Beethoven piano sonata, adapted for the harp by Maud Morgan herself. Her manner and appearance added no little to the effect of her playing, and her numerous recalls testified to the satisfaction she gave her hearers. She also had the assistance of five other harpists—young ladies of considerable skill, whose accomplishments and attractiveness made several ensemble numbers as much a feast for the eye as a delight to the ear.

In addition to the harpists there were several assisting artists who added variety to the program. Dr. William C. Carl, the famous organist, in fact, added a good deal more than mere variety. Unquestionably his solo numbers were the most outstanding features of the concert. A "Christmas Pastorale" by Samuel de Lange, and "Variations de Concert" by Joseph Bonnet were distinguished by delicacy, power, splendid rhythmical swing, variety of nuances, and a sympathetic understanding of the composers which made the interpretations unusually telling. The genial organist received an ovation of prolonged and vigorous applause such as only the favored public performers ever get. The "Variations" by the young French composer—he is at present only twenty-eight—deserve more than a passing mention. They are, of course, technically beyond the rank and file of church organists. The stupendous cadenza for pedals alone must keep them for the repertoires of artist organists only. Dr. Carl played the double and triple note passages without a flaw, and his manipulation of the keyboards was not in the least disturbed by a continual attention to variety of registration. His combination of stops and the variety of his tone color were exceptionally fine.

Notwithstanding the fact that the organ console was within a few feet of the audience the performance sounded as smooth as if the distances and spaces of a vast cathedral separated the performer and the audience. To see Dr. Carl move so quietly over the pedals and rove up and down the many keyboards with such artless ease was enough to make the uninitiated think that playing a great pipe organ was as easy as rolling off a log. Joseph Bonnet, by the way, has been released from military duty and sent back to Paris, where he was organist of the Church of St. Eustache before the war, and where he will again be installed when he has recovered from the fortunate sickness that got him out of the trenches.

Henry Miller, an American basso who returned from Europe on account of the war, sang Handel's "Honor and Arms" with ease, great breadth, splendid tone, and perfect diction. He also looked the part of the Handelian giant.

Charlotte Elliott was warmly applauded for her pleasing singing, and Carmine Stanzione added to the even-

ing's enjoyment by some really artistic flute playing. The program was not very clearly arranged and there were a number of misprints in it. But blemishes did not extend to the performances.

#### MME. MAIGILLE ESTABLISHES INTERPRETATION CLASS.

Excellent Opportunity for Professionals and Artist-Pupils to Study Repertoire.

Into that steadily advancing school known as the American School of Bel Canto, now located at the Hotel Majestic, Seventy-second street and Central Park West, New York City, which was founded and is directed by Helene Maigille, long established in New York as a vocal teacher of authority, a valuable new department has been introduced. This is a class in interpretation in which only her artist-pupils participate, and is held Tuesday afternoons from 4 to 6 o'clock. These are entirely informal and in the criticisms and suggestions members of the class are privileged to share. This is another notable step forward on the part of Mme. Maigille and the department is one which should be of exceptional value, not only to those who are advanced students of voice culture at the school, but to those professional singers who are seeking further advancement in interpretative work under a skilled coach.

The writer listened to an excellent demonstration of the work on Tuesday afternoon, December 14.

Hilda Katharine Schultz, contralto, soloist at Christ Church, Greenwich, Conn., sang several numbers. Her recent concerts in Greenwich and vicinity have added greatly to the growing popularity of this singer, who is a young woman not only gifted with a lovely contralto voice, but with an exceptionally ingratiating personality. Day Red-meyne, soprano, is another artist-pupil of great promise. Conspicuous also among Mme. Maigille's artist-pupils is Corinne Schwartz, mezzo-soprano, who is another serious student, gifted not only with a lovely voice, but with marked musicianship. She is a singer bound to do herself and Mme. Maigille great credit. S. Harden Church, who possesses a markedly sonorous bass-baritone voice, was also heard. Mrs. J. E. Nonnenbacher has a voice of lovely quality, too. The numbers of the afternoon included Italian arias, French chansons, German Lieder, and English songs all of varying difficulty, and all of which were markedly enjoyable, because of the sane and well grounded production characteristic of the Maigille method, particularly of the diction, and the enlightened interpretation, due to Mme. Maigille's long and thorough acquaintance with the best song literature and her ability to inspire only the best work and to impart her knowledge clearly.

Among others who will be heard at these afternoon interpretation classes later in the season are: Beatrice Savelli, Marion Shamwold, Mrs. Franklin Hutton, Mrs. George B. Wagstaff and Greta Stoeckle.

Mme. Maigille has the very able assistance of Louise Lieberman at the piano.

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There has been no form of community life, from the almost formless grouping of savage tribes to the highly complex interweavings of a democracy like our own, in which this oldest of practices and newest of arts has not been given authoritative place. As the mid-African pigmy celebrates his successful hunt with a confusion of primal noises, which to his ear is music, so the ultimate triumphs of civilized man are marked by a majesty of song and strains melodic.

From ages almost lost in the mist of history's beginning, music has been the accompaniment of peace and war, of joy and grief, of rest and endeavor. And today, more than ever before, it is regarded as a necessary adjunct in the great business of life-building.

So, when a handful of Philadelphia men who cared for music banded together a dozen years ago to give this city the pleasure and benefits of a symphony orchestra, they started a movement of large worth to the entire community.

It was no small undertaking and it required much courage as well as much cash. An orchestra of sixty good players, such as Fritz Scheel got together, is a costly organization. To launch such a musical venture in the face of a regular visiting season long maintained by one of the foremost symphony orchestras in the world, and sustained by social support which would have made a success of even a mediocre medium, was a real task.

Yet when workers and enthusiasts like the late Henry Whelen and Edward McCollin, Alexander van Rensselaer, Dr. Edward Keffer, John Ingham and Thomas McKean, put their shoulders to the wheel, even the hard road of persistent opposition could not impede progress.

A group of men less devoted to the art and less interested in the larger public meanings of such an organization as the one they fostered and financed—one of them annually making good a large deficit out of his own pocket—would soon have given up. But the only thought of profit in any way connected with this undertaking was profit for the people. So there never was a complaint at efforts unrewarded or appeals unanswered. Nor was there a word of censure for Philadelphia society leaders who stood aloof from their obvious duty and rather gloried in the struggles of the new orchestra.

What a pleasure it would have been to such narrow minds to have known how many of the half filled houses at those earlier concerts were half filled only because of hasty last minute distribution of unsold tickets to department stores and philanthropic agencies like the Young Women's Christian Association!

How they would have rejoiced to know that the only way it was possible to get anything like decent sized audiences for so rare an event as the Beethoven Cycle, celebrating the master composer's centenary, was thus to dispose of hundreds of seats!

And how different these days from those—these days when the Philadelphia Orchestra has so brilliantly "arrived," popularly speaking; when seats often are at a premium, and when the attendance at the Friday afternoon concerts is a veritable outpouring of the Social Register!

Yet this is what faith plus perseverance has done for the city in the way of great music. And only the shallow thinker fails to see the worth of such an endowment.

For its value is to be figured more in the richer, fuller life of the people than in dollars and cents. However the orchestra deficit may have dwindled, the really important feature of its growth and development is to be found in the way it has enriched and helped to develop the public's love for satisfying music.

Through its popular concerts given in outlying districts each season, it has brought within reach of folks who have small opportunity for such benefits the uplifting, encouraging force of good music. And this phase of its work, more than any other, entitles it to the most liberal public support.

Indeed, we hope the day is not far distant when this admirable organization may find a way so to increase its audiences as to include numbers of persons, young and old, who cannot afford the scale of prices made necessary at its regular concerts. We should rejoice in a series which might coincide with that given by the Minneapolis Orchestra, and thus praised by the president of the International Association of Rotary Clubs, himself a resident of that fine Western city:

"We raise \$90,000 in Minneapolis in five year periods for our symphony orchestra, and we believe the orchestra is worth five times what it costs. The boys and girls, who go Wednesday afternoons for 10 cents, we believe, are better boys and girls for the music they have heard, and

the grown men and women, who go Sunday afternoons for 25 cents, are better men and women."

For there can be no gainsaying the power of good music as a force in culture of the finest sort.

**ST. LOUISIANS COME UNDER  
MAGIC SCHUMANN-HEINK SPELL.**

Contralto Dramatically Portrays All Nationalities in Her Big Song Program—Mme. Melba Also Among Recent Concert Givers—Musicians' Old Age Pension Fund Concert.

St. Louis, Mo., December 12, 1915.

Hattie B. Gooding presented for the St. Louis Concert Company Mme. Schumann-Heink, November 26, at the Odeon, to a large audience. Mme. Schumann-Heink's gracious personality, her great dramatic ability of expression, and her depth of feeling captivated her audience. She portrayed dramatically all nationalities in her big program of songs. This opened with "My Heart Ever Faithful," by Bach, and "Che Faro," from "Orpheus et Euridice," by Gluck, and three arias from "Samson and Delilah," by Saint-Saëns, followed. As an encore she gave a comic German folksong, "The Spinnlied," by Riemann. The important feature of the evening was Schumann's song cycle, "Frauenliebe und Leben," which carried the audience by storm. The contralto graciously responded with the "Erl King," by Schubert.

As a final group, Mme. Schumann-Heink gave five English numbers. In Arthur Foote's "Irish Folksong" she revealed the Irish heart in a truly Irish fashion. "His Lullaby," by C. J. Bond, showed Mme. Schumann-Heink's motherly love. Another final number, "Silent Night," held the audience spellbound. Further description of her superlative singing is unnecessary. Her accompanist was Edith Evans, who played in a delightfully sympathetic and musicianly style.

MME. MELBA, BEATRICE HARRISON AND ROBERT PARKER.

Another concert on the following evening was given, under the management of Elizabeth Cueny, when society folk turned out en masse to hear Mme. Melba, assisted by Beatrice Harrison and Robert Parker, with Frank St. Leger at the piano. Mme. Melba presented a splendid program and received many encores and flowers. Beatrice Harrison pleased greatly as cellist and responded with many encores. Robert Parker, baritone, came in for his share of applause and the audience went home in a happy mood.

HETTIE STOUT-GOUGH RECITAL.

The vocal students of Hettie Stout-Gough gave a very interesting recital at the Etta Edwards studios, 4000 Delmar Boulevard. Mrs. Gough's scholars were assisted by two piano pupils of May Birdie Ditzler.

OLD AGE MUSICIANS' BENEFIT CONCERT.

Five thousand St. Louisians attended the band concert, Arthur Pryor, conductor, at the Coliseum, for the benefit of the musicians' old age pension fund. The soloists of the evening were Mrs. William Harvey Hartley, soprano, and Homer Moore, baritone. All participants in the concert rendered their services gratis, and the concert was a success financially as well as musically.

CLARA MEYER'S PIANO RECITAL.

At the Sheldon memorial, December 3, Elizabeth Cueny presented Clara Meyer in a piano recital to a large number of music lovers. Miss Meyer played the Brahms sonata, op. 5, in F minor, with a depth of feeling and warmth. The sonata in B minor, by Liszt, served to show her big technic and fine musicianship.

MME. PERNET McCARTY'S LECTURE.

Under the local management of Elizabeth Cueny, Mme. Pernet McCarty gave a very instructive lecture-recital on Gounod's "Faust," December 4, at Beethoven Building. Many musicians were in attendance.

MAY BIRDIE DITZLER.

**Charlotte Notes.**

Charlotte, N. C., December 16, 1915.

As an informal pupils' recital held at the studio of John George Harris on Wednesday evening, December 8, selections were rendered by Esther Bowden, mezzo-soprano; Mame Brumfield, contralto, and Daniel Mason, tenor. Composers represented on the program were Mary Knight Wood, Victor Harris, Slater, Lynes, Schubert, Franz, Clay and Reichardt. Nelle Curlee furnished accompaniments.

The solo quartet of the Second Presbyterian Church furnished excellent music for the Elks' Memorial Service on Sunday afternoon, December 5. The quartet consists of Mrs. Fred Troeger, soprano; Mrs. J. Avery Williams, contralto; J. A. Jones, tenor, and O. M. Norwood, bass. The music was in charge of H. J. Zehm, organist and choir director of the Second Church.

Elaborate preparations are in progress for a chorus of 200 voices to sing carols and folksongs in connection with the annual Municipal Christmas Tree celebration.

JOHN GEORGE HARRIS.



## NEW JERSEY TO HAVE A STATE FEDERATION OF MUSICIANS.

Newark Musicians' Club Takes First Step in Formation of New Organization—Jersey City, Paterson and Trenton Musicians Promise to Cooperate.

First Convention to Be Held in Newark During Entire Week of May 1, 1916.

Music Notes of the Various Cities.

December 20, 1915.

The first steps toward the formation of a New Jersey State Federation of Musicians were taken this past week, following the appointment of a committee on public affairs at a meeting of the board of governors of the Newark Musicians' Club. The proposed plans call for a convention in Newark during the entire week of May 1-6, 1916, to which all the musicians of the State of New Jersey are to be invited. For years many New Jersey musicians have been members of the New York State Music Teachers' Association and have paid annual dues in the support of that organization. This is the time, the writer believes, for the New Jersey musicians to break away from New York and to form their own organizations and to support their own cities.

When the Newark Musicians' Club was organized over a year ago, it was with the idea of bringing the musicians of Newark and the suburbs into closer relationship with one another, and eventually of making the club a power in the promotion of larger things of deep concern to the musicians of this city and State. Following the formation of the Newark Musicians' Club, a similar society was organized in Jersey City and then one sprang up in Paterson, both patterned, to a large extent, after the plans of the Newark club.

Now that these three organizations are on their feet, and all boast of a large and active membership, the time seems to be ripe for the formation of a New Jersey State Federation of Musicians, which shall answer the purpose of both a New Jersey State Music Teachers' Association and a Federation of Music Clubs.

The first step in this gigantic plan was taken last year when a Tri-City Music Festival was arranged for, includ-

ing Paterson, Newark and Jersey City. This scheme brought many of the musicians in these three cities into closer contact with one another and many new friends were made in the various cities.

Last week the board of governors of the Newark Musicians' Club sanctioned the appointment of a committee on public affairs, of which Charles Grant Shaffer was made chairman, and from which a sub-committee is to be appointed to meet with a committee from each of the other New Jersey cities, in arranging the details for the May meetings.

The present plan calls for a convention in Newark during the entire week of May 1 to 6. All of the musicians of the State of New Jersey are to be invited, the meetings probably taking place in the new Robert Treat Hotel in Park place, Newark. This date is believed by the writer to be most appropriate owing to the fact that the gigantic Newark Music Festival will also be held here at that time lasting from Monday until Thursday of that week, and the musicians will be given an opportunity of attending the concerts in the evenings if they so desire; it is possible that the Festival management will offer a special ticket to the visiting musicians.

The meetings will undoubtedly be held in the mornings. On Friday night it is proposed to hold a banquet or dinner at which prominent speakers will be present, and on Saturday evening, if the present itinerary is followed, the visitors will be the guests of the Newark Musicians' Club at a large function to be arranged by them. From beginning to end it is proposed to make the week a gala one for the musicians, and one full of activities as well as one they will always remember.

In forming the New Jersey Federation of Musicians, it

is proposed first of all to join into one big body the various musicians and music clubs of the State. An annual convention will be held, the members meeting each year in a different city.

There are numerous matters of importance which might be spoken of in referring to the formation of an organization of this kind, and many of them are of utmost importance to the musicians. Aside from the fact that the members who attend the convention meetings will be able to meet other musicians and to hear papers and talks on various subjects of interest to them, they must all acquire a broader knowledge of their art through such an assembling.

It can truly be said that few of our local musicians today know what the musicians of another New Jersey city are doing. Some one else must have an idea which would exactly fill the want we have known for a long time. Another's method might be better adapted to the class of pupils that this one or that one now teaches, than the system heretofore employed. So that, after all, from this side alone, the plan has its benefits.

There is a social side, also, which is too often overlooked. The dreary work of simply teaching and learning and practicing is monotonous. One needs a change now and then, a relief from the everyday work, and to meet others, to discuss your work with others, or to become interested in something entirely different, will prove its wonders.

The question of the standardization of music teaching and the licensing of music teachers are points which are always worth discussion, and there are many other topics of general interest to the musicians. However, the principal point just now with which all are concerned is the gathering together the musicians of every city and every town and village in the State to take up and discuss the various musical matters which may arise from time to time.

On behalf of the Newark Musicians Club, which is an organization truly civic and working in the interests of Newark and the State of New Jersey, and also the other various musical societies, the writer feels at perfect liberty to say that the visiting musicians next spring will be shown a royal time and will leave Newark at the end of the week glad to have been here and proud to have known so progressive and loyal a body of musicians.

The members of the committee on public affairs, appointed recently at a meeting of the board of governors of the Newark Musicians Club are: Charles Grant Shaffer, chairman; J. Harry Huntington, Jr., William A. Theuer,

# GAETANO BAVAGNOLI



*Conductor, Metropolitan  
Opera Company, New York*

Has directed at La Scala, Milan; Carlo, Felice, Genova; Theatre Royal, Madrid; San Carlo, Lisbon; Liceo, Barcelona; Royal Theatre, Bucharest; The Teatro Maximo, Palermo (four seasons as first conductor); also two seasons at Buenos Ayres and one at Santiago, Chile. :: :: :: ::

### *What New York Thinks:*

BOHEME.—"Bavagnoli displayed vigor and authority without swamping the singers in an avalanche of tone. His was altogether a satisfactory reading of the score."—*N. Y. Tribune*.

AIDA.—"He showed brilliancy and great spirit and his climaxes were rousing."—*N. Y. Herald*.

CAVALLERIA-PAGLIACCI.—"He showed discretion in handling the ensembles and much judgment in accompanying the singers."—*N. Y. Sun*.

CAVALLERIA - PAGLIACCI.—"And for the freshness which rejoiced one in the performance, it is but fair to give thanks first and chiefly to Mr. Bavagnoli, the young conductor who had charge of both operas. He restored "Shadings" to which some of his more famous predecessors at the Metropolitan had paid no heed. At his suggestion, the artists in the cast, at several points, phrased with delightful delicacy. And in his reading of the hackneyed 'Intermezzo' he charmed one by his feeling for rhythm and color."—*N. Y. American*.



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BOSTON POST, SATURDAY, APRIL 26, 1913

## Woman Electrifies Symphony Audience Miss Schnitzer Gives Remarkable Demonstration of Virtuosity in Liszt's E Flat Concerto

Yesterday afternoon a Boston Symphony audience in Symphony Hall was treated to the legitimate pleasure of Dr. Muck's masterly interpretation of Beethoven's fourth symphony and the quite unalloyed joy which was consequent upon the performance of Liszt's E flat piano concerto by Miss Germaine Schnitzer, Miss Schnitzer.

Provided the patrons of these concerts with more sensations than they had experienced probably, in as many months.

And this was one of the few occasions when a brutally overplayed composition received its due. Only one performance of the E flat concerto, out of the dozens which have been given in this city of late years, is to be ranked at all with the performance of yesterday afternoon. This was in 1906, the year in which Miss Schnitzer first appeared in Boston, when Dr. Muck and Moritz Rosenthal, twin souls that they were, played the concerto together and electrified their audiences.

Overwhelmed Audience  
That sensation was, if anything, eclipsed by the effect of yesterday. With



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BALDWIN PIANO

Louise Westwood, Florence Mulford Hunt, Alexander Berne, Spaulding Frazer, George Downing, Otto K. Schill and C. Mortimer Wiske.

A meeting of the joint committees representing the various cities is to be called the first week in January. Suggestions as to the plans of the new Federation should be sent to the chairman, Mr. Shaffer, or to the corresponding secretary of the Newark Musicians Club, Mildred S. Allen, 671 Broad street, Newark.

While Trenton has not as yet organized a musicians' club, delegates from that city will also meet with the others. Every city and town is urged to arrange for the sending of a representative and to communicate with the Newark committee as early as possible.

### NEWARK.

Music Study Club Makes Contribution to Municipal Organ Fund.

At a meeting held last Thursday morning, at the home of Mrs. Frederick H. Smith, Jr., 32 Mount Prospect avenue, the Music Study Club decided to appropriate \$50 toward the municipal organ fund, possibly assisting still further later in the season.

In reply to a letter from the committee of one hundred in charge of Newark's 250th anniversary celebration requesting the members to assist in the pageant and other divisions, the club decided to notify the committee that as it is a musical organization it will lend its support only to the musical features of the anniversary.

The club also went on record as unfavorable to the site of the proposed memorial building, expressing the opinion that as the railroad stations are further north in the city a site north of Market street would be preferable.

The club is peculiarly interested in the memorial building, since it has joined with other musical bodies and individuals in a subscription fund for the installation of a pipe organ in the new building.

A committee was appointed, consisting of Mildred S. Allen, chairman; Mrs. Zachariah Belcher and Mrs. James M. Seymour, Jr., to determine just what is to be done by the club in connection with the celebration.

Miss Allen addressed the members on the subject of the proposed donation of the pipe organ. She said that to obtain an organ of suitable design and size for the proposed memorial buildings it would be necessary for all music lovers to unite in swelling the fund. She said that it had been estimated that a suitable organ would cost between \$25,000 and \$50,000. She also called attention to the fact that the Newark Musicians' Club last spring started the fund with a donation of \$300 and that since then many private contributions had been promised, while many musical organizations were planning to assist in one way or another.

A special request has been made by the municipal organ fund committee to all musicians and musical organizations to lend their aid to the fund, either by public concerts or donations. The committee is made up of Wallace M. Scudder, chairman; Uzal H. McCarter, treasurer; Thornton W. Allen, secretary. The contributions are being received by Mr. McCarter at his office at the Fidelity Trust Company.

### VICTOR HERBERT NOT DECIDED.

The chairmen of the several auxiliary bodies of the pageantry committee of the committee of one hundred reported favorably to the pageantry committee on the work of organization last Friday night. Thomas Wood Stevens, pageant master, stated regarding his recent conference with Victor Herbert concerning the composer's consideration of the offer to undertake the writing of the music for the pageant, that Mr. Herbert said he would make his decision soon after the first of the year.

The music committee, it is understood, is considering the names of two other composers, who will be communicated with should Mr. Herbert decide not to accept. Mr. Stevens said Mr. Herbert had given little attention in the past to civic work, but seemed much interested in the Newark celebration.

### ARION CONCERT.

Last Tuesday evening the Arion Society gave its first concert of the season in Krueger Auditorium. With the assistance of an orchestra of thirty musicians selected from the New York Philharmonic Orchestra, Anna Bussert, soprano, and Arkady Bourstin, violinist, the program proved one of unusual merit. Alexander Berne was the accompanist and Johannes Werschinger, the conductor.

### NOTES.

At the third private concert this season of the Haydn Orchestra, given at the Woman's Club, last Wednesday evening, Wassily Besekirsky, violinist, was the soloist, and Elsie Lambe, the accompanist. In Dunkler's "Au bord de la mer," for strings, the cello obligato played by Robert Atwood was worthy of special comment.

The Women's Association of Temple B'nai Jeshurun was sponsor for a concert given in the new temple on High street, last Sunday night. The soloists were May C. Korb, soprano; Mrs. Henry S. Richland, contralto; Maurice

Cowan, baritone; Herbert Sachs-Hirsch, pianist; Jacques Kasner, violinist; Wenham Smith, organist, and Diana Kasner, accompanist.

The second concert of the ninth series of artists' concerts given in Eliot School under the auspices of Charles Grant Shaffer, was held on Friday evening, the soloists being Frida Benneche, soprano; Paul Hunneberg, flute, and the Jan Hus Choral Union of New York, with Charles M. H. Atherton as conductor. The program was an excellent one.

The next concert of the Eliot School series of concerts will take place on January 21, when Dora Becker-Shaffer, violinist; Edith Moxom Gray, pianist, and William Simmons, baritone, will be the soloists.

### JERSEY CITY.

Schubert Glee Club to Hold Smoker.

Tonight, Monday, the members of the Schubert Glee Club of Jersey City will hold a smoker at the Jersey City Club. All the members as well as many of their friends are expected to be present. The affair is in charge of Leon Gilmore, vice-president of the club.

FESTIVAL CHORUS REHEARSALS.

The Jersey City Festival Chorus will rehearse Thursday evening in the Lincoln High School as heretofore. After the beginning of the new year an active campaign is to be begun for new voices. The cooperation of many of the various clubs and musicians is promised in building up the chorus to the desired size.

T. W. ALLEN.  
Wiss Building, 671 Broad street, Newark, N. J.

### WASHINGTON CONCERT OF

MOTET CHORAL SOCIETY.

Edith Rubel Trio Assists.

Washington, D. C., December 17, 1915.

An annual feature in the musical life of Washington, D. C., is the Christmas concert of the Motet Choral Society, directed by Otto Torney Simon. This year the event took place in Memorial Continental Hall on Wednesday evening, December 15. The program was opened with four choruses from Handel's "The Messiah," which were sung with religious fervor and reverence. Then followed four trios for violin, cello and piano played by the Edith Rubel Trio, which embraced music of the seventeenth and eighteenth centuries. In contrast to the spirit of peace which pervaded the Handel numbers, was "The Dance of the Sword," a pagan song by Priestley-Smith. This number is replete with barbaric exultation, a quality which the chorus under the skillful leadership of Mr. Simon brought out with splendid effect.

Three numbers by the Edith Rubel Trio, "Elegie," by Suk; "Les Cloches," Debussy, and Valse Triste, Sibelius, established this excellent ensemble more firmly in the hearts of their hearers and served to mark the music of the twentieth century.

Other choral numbers were the motet, "Listen to the Lambs" (Dett), four choruses bearing on the Nativity, and Bach's "Sanctus," which brought the program to a brilliant close. The four choral numbers were the Bach-Gounod "Ave Maria," "The Morning Star on High Is Glowing" and "Lo, How a Rose Is Blooming" (Praetorius), and "Hellge Nacht," this last with baritone solo by John Waters.

Too much credit cannot be given to Mr. Simon for the success of this concert. Particularly worthy of note is the singing of the Christmas music before the lighted tree, the remainder of the hall being in darkness.

Mrs. Simon and George H. Wilson at the piano were of invaluable aid in the success of the evening.

H. H.

### Van Rensselaer Musical Smoker.

Alexander van Rensselaer has again issued invitations to a musical smoker to be given on Monday evening, January 3, at Horticultural Hall, Philadelphia. The guests of honor will be Leopold Stokowski and the members of the Philadelphia Orchestra. These pleasant gatherings have become an annual institution with Mr. van Rensselaer and as such are much enjoyed by all those privileged to attend. This is an occasion when the favored friends are given the opportunity of informally meeting Conductor Stokowski and the men of the orchestra. As is fitting, the affair is given by Mr. van Rensselaer during the holiday season.

### Valentina Crespi to Play at the Biltmore.

Valentina Crespi, the young Italian violinist, will play at the Biltmore Hotel, New York, on January 30. Miss Crespi has recently come from Europe, where she has had success in London, Milan, Rome and Paris, and she is now winning the approval of critics in America. She is endowed with a remarkable musical temperament, vibrant, original and sincere, and this is guided by a mastery of her instrument.



## WHAT THE DENVER PRESS THINKS OF YOLANDA MÉRÓ'S PLAYING.

Only Praiseworthy Reviews Were Accorded Her.

Yolanda MÉRÓ was the soloist at the concert of the Denver Philharmonic Society on December 9, scoring a pronounced triumph. An idea of the enthusiastic reception accorded her by the press of that city may be gained from the appended critiques:

The soloist, Yolanda MÉRÓ, made a most excellent impression. . . . She is a woman with decided physical strength. . . . MÉRÓ has the combined pianistic qualities, the young Hungarian showing remarkable virtuosity in her technical comprehension, her intellectuality and her beautiful sense of proportion.

There are few things in piano literature more difficult to adequately present than the Liszt concerto which Mme. MÉRÓ gave first. Few women attempt it, due to its physical demands. But the Hungarian dazzled last night by the power and brilliancy of her effort, which was repeated when she gave with big effect the rhapsody of the same master, with its giant dynamic, colorful effectiveness. This created a storm of applause.—Denver Post.

### MÉRÓ WINS APPLAUSE FOR LISZT NUMBERS.

The A major concerto, played last night, is a revelation in beautiful, individual passages and a joy in its distinctive phrasing. Mme. MÉRÓ, who evidently has an extreme fondness for Liszt, as she played also his ever lovely "Liebestraum" and his second rhapsody, handled the great concerto with absolute artistic perfection.

While the concerto was the real promise of the program, there is no doubt that the Liszt rhapsody came as the greatest surprise of the evening, for her interpretation of that well known number was unique and so vital in its rhythm and the strength of its melodies, that the audience was swept completely off its feet and applauded until the famous lady played more encores than the originally programmed numbers. She is particularly strong in her left hand passages, a point where so many pianists are apt to lack.—Denver Rocky Mountain News.

### YOLANDA MÉRÓ IS FAULTLESS PIANIST.

HUNGARIAN, WHOSE TEMPERAMENT DISTINGUISHES PLAYING, AND ORCHESTRA DELIGHT AUDIENCE.

Yolanda MÉRÓ, the Hungarian pianist, whose undisputed temperament marks her music as unusual and whose faultless interpretation of theme is strong in its appeal, was enthusiastically received at the



YOLANDA MÉRÓ AND THE LATE ISABEL HAUSER.

third concert in the Philharmonic series at the Auditorium last evening. That Mme. MÉRÓ is fond of the piano is apparent, a touch is a caress and the instrument responds in tones of rare beauty. Her fingers linger over the keys and strains of delicious delicacy are heard; they race madly along and the whole is majestic in its wealth of volume. The transition is marvelous.

In a group which included the delightful "Liebestraum" and the second rhapsody, the artistry of the pianist was distinctive.—Denver Times.

From the first passage in the Liszt A major concerto No. 2 to the last, Mme. MÉRÓ held the rapt attention of the audience, fairly capturing it by her prodigious technique, almost masculine virility and power, together with an interpretation distinctly feminine and poetic. Thus equipped, it is not strange that she pleases both musicians and laity.

The interpretation of the hackneyed Mendelssohn caprice, played pianissimo nearly throughout, was refreshing. The singing tone,

nuances and crescendo effects of Liszt's "Liebestraum" were delightful, while the rhapsody was thoroughly Hungarian in mood.—Denver Express.

## NEW YORK PAPERS LAUD

MME. HUDSON-ALEXANDER.

Acolian Hall Recital Wins Tributes.

Of interest to the many friends and admirers of the vocal art which Caroline Hudson-Alexander has developed to a high plane of excellence, will be the appended opinions of some of the prominent New York papers, following her recital in Aeolian Hall:

The New York Times spoke of her "fine voice" and her ability to use it, and said "there is a timbre to her voice which is individual. She sings with a great deal of taste, and her work is pleasing and interesting."

According to the New York Sun, "vocally she was heard to best advantage in the 'O Sleep.' It was sung with evenness of tone combined with delightful feeling."

In the New York Press there appeared this statement: "Mrs. Alexander has a pleasing voice, which she has the good judgment to use always with discretion. . . . In point of tone emission and breath, the singer must have afforded an excellent example to her student listeners."

Her recital, as regarded by the New York World, "held much of quality in program and a great deal of skill in the exposition of it. . . . The clarity of Mrs. Hudson-Alexander's diction made unnecessary any reference to the book of words."

The New York Evening Mail put itself on record, thus: "She is known as a sincere and intelligent interpreter of good music, with a technical equipment considerably above the average. . . . Her voice has a pleasing purity and steadiness of tone, particularly in the upper register."

"Her work throughout was interesting and pleasing. The quality of her tones was pure and liquid and unusually evenly developed through the compass," said the New York Globe.

Two Brooklyn papers, the Eagle and the Standard Union, also commended her work, the former saying "her abundant and dulcet voice made an excellent impression," and the latter, "A song recital well presented by an artiste who is possessed of a well rounded voice and who is fortunately equipped with a pleasing personality."

## Ohio and Pennsylvania Agree in Praise of Mary Jordan.

Mary Jordan, who, according to the Dayton, Ohio, News, "is a contralto of vast ability," appeared in recital at the Ohio city recently. She received a warm and cordial welcome, the News also speaking of her "clear and careful interpretations."

Relative to her singing, the Harrisburg (Pa.) Patriot said: "Miss Jordan was in splendid voice and won her hearers by the breadth of her voice as well as her dramatic style. She sang with finish and confidence and her low tones were especially beautiful in quality. . . . Nothing could have been more exquisite than the three German songs . . . which she sang with intelligent phrasing and richness of quality."

The Harrisburg Telegraph likewise placed itself on record thus: "Added to a wonderfully handsome stage presence and a voice of great richness and breadth, she possesses dramatic ability to a marked degree. . . . The unutterable beauty and pathos of her rendering of 'My Star' (Beach) drew tears to many eyes. . . . She sings with ease, humor, abandon of intensity, and her breath control is unusual, which enables her to phrase in a remarkably effective manner. She was especially pleasing in songs requiring sudden dynamic expression, when her dark eyes and whole mobile face lighted with understanding. Her voice is a pure contralto of great range and wonderful timbre, the lower notes rich and full, and the top notes equally clear and true."

## Some Skovgaard Engagements.

The Danish violinist, Skovgaard, who is meeting with much success on his American tour, will play in the following cities next week:

December 26, Nampa, Idaho.  
December 27, Caldwell, Idaho.  
December 28, Ontario, Ore.  
December 29, Weiser, Idaho.  
December 31, LaGrange, Ore.  
January 1, Pendleton, Ore.

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## DOSTAL IN HISTORICAL CONCERT.

Tenor Slugs Accompanied by an Electrically Driven Player Piano.

George Dostal, tenor, was heard in a concert program given under the joint auspices of the National Electric Light Association and the New York Electrical Society at the Engineering Societies' Building, New York, Friday evening, December 10. The concert marked an epoch wherein was demonstrated the "Furthest Reach of Electricity in the Musical Arts." Mr. Dostal was accompanied in all his numbers by a piano player electrically driven.

The versatility which Dostal displayed in adapting himself to the unique circumstance was a notable achievement



GEORGE DOSTAL, "America's lyric tenor."

of the tenor. He was in splendid voice and his interpretations were marked by that keen musical perception which has brought about his success with the public in this country. In the prelude and "Siciliana" from "Cavalleria Rusticana" and in the Meyerbeer aria, "O Paradiso," from "L'Africaine," the only two operatic selections sung by Dostal on this occasion, the dramatic effect of his powerful voice was extremely telling. In subsequent numbers no two of the English songs were received with more favor than Balfe's "Then You'll Remember Me," from the "Bohemian Girl," and the well known "Mother Machree" bit of Irish sentiment. Mr. Dostal's diction has been widely commented upon by critics. His Italian is pure and his English superior. His beautiful English was again evident in the well known Irish ballads; also his natural gift of infusing into his renditions the human appeal that never fails to touch the hearts of his hearers.

HENRIETTE

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New York



## BOSTON'S REORGANIZED CECILIA SOCIETY SINGS FRANCK'S "BEATITUDES."

The Society's New Conductor, Chalmers Clifton, Reveals Commanding Baton Authority and Rare Interpretative Power—Injects New Life Into Famous Choral Body—Opera and Ballet Season Finished—Symphony and Other Recent Concerts.

Symphony Chambers, Boston, Mass., December 19, 1915. }  
Reorganized and revitalized, the Cecilia Society came once more into its own with the superb performance of Cesar Franck's oratorio, "The Beatitudes," on the evening of December 16. Jordan Hall was filled with an audience that waxed constantly more enthusiastic in its appreciation as the evening progressed, and many were the tributes paid the young conductor, Chalmers Clifton, who marshalled the forces of the society for the first time on this occasion. In him the organization has gained a conductor of distinction. An excellent musician, he displayed beyond question the innate requirements of the natural leader. His beat is decisive and his pantomime direct and unobtrusive. In interpretation, he displays a musical instinct and discriminating perception that are authoritative. His mastery of technic and grasp of ensemble are also remarkable. Much of the success of the performance was the result of his able leadership and large vision.

The soloists were as follows: The Angel of Forgiveness and Mater Dolorosa, Fay Cord, soprano; the Narrator, George Harris, tenor; the Voice of Christ, Marion Green, bass; Satan, Bernard Ferguson, baritone. Mr. Green was heard here for the first time. He has a resonant, manly voice and evinces a thorough musicianship in interpretation. The other soloists were likewise excellent.

The male quartet of pharisees consisted of Bruce Hobbs and J. Russell Abbott, tenors, and Ernest Johnson and Harlan R. Counce, basses. The quintet of peacemakers included Edith Lougee Marshall, soprano; Gertrude H. Dayton, contralto; Raymond A. Simonds, tenor, and David A. Tobey and Edmund B. Snow, basses.

The Cecilia Chorus, always famous in the old days, had been galvanized into new life by Mr. Clifton's magnetic leadership. It was assisted by a considerable portion of the Harvard Glee Club. The choral work left nothing to be desired. There was vitality in it and flexibility, a wide dynamic range and a very perfect rhythmic consonance. The orchestra, too—made up of sixty Boston Symphony Orchestra men—recognized a proved leader and played splendidly.

"BON VOYAGE" OF BOSTON OPERA BALLET.

With colors flying and every jib set, the Pavlowa-Rabinoff argosy of opera ballet, departed from Boston in a "blaze of glory," following a series of final performances that epitomized the many triumphs of its signally successful season. For four weeks and more this superb organization of singing actors and acting dancers spread a feast of inexhaustible delights for the artistic palates of Boston audiences, and public and press united in a paeon of praise and a consonance of regret on the occasion of its departure. Short though the season was, it achieved much, for

it ignited a spark that created a conflagration of public opinion from which, phoenix like, is destined to spring a revitalized and permanent opera. Henceforth, the names of Pavlowa and Rabinoff will symbolize high achievement to the minds and hearts of the Boston populace.

Triumphant, indeed, were the final performances, taken from the best of the repertoire. On the evening of December 13, "Aida" was repeated, with Lois Ewell, Mme. Gay, Baklanoff, Mardones and Zenatello. Then followed "Carmen" on Tuesday evening and "Madame Butterfly" at the Wednesday matinee, each with its familiar and admirable cast. Best of all was the "bon voyage," the gala performance of Wednesday evening, which included the second act of "Aida," the third act of "Rigoletto" and the first act of "Pagliacci," as well as a delightful series of divertissements, new and old. All of the leading artists participated, and the incomparable Pavlowa, supported by the entire Ballet Russe, crowned herself anew with Boston laurels. The audience was appropriately large at this final performance and throughout at a fever pitch of enthusiasm.

### THE SYMPHONY CONCERTS.

The Boston Symphony Orchestra gave its eighth pair of concerts in Symphony Hall on Friday afternoon and Saturday evening, December 17 and 18. The program was as follows: Debussy, "The Sea": three orchestral sketches; Tchaikowsky, concerto for piano and orchestra, B flat minor, No. 1; Haydn, symphony in E flat major (B. and H., No. 1). Ruth Deyo, pianist, assisted.

Debussy's sketches were first conducted here by Dr. Muck in 1907. Then, as now, the performance was notable. In his concerto, Tchaikowsky is at his best. It is wonderful music—the glorification of passionate youth, whose ideals are yet sapped from the very roots of Slavic inspiration. It has been performed at these concerts many times in past seasons, and frequently the piano parts have been played by a woman. The choice of Miss Deyo was happy. She was one with the orchestra, and excelled alike in the poetically subtle pianissimo and the frenziedly passionate fortissimo.

Haydn's symphony was also given an interesting performance. It is singularly punctilious music, but as chastening in effect as a gentleman of the old school in the midst of "Bohemia."

### FIRST PENSION FUND CONCERT.

The Boston Symphony Orchestra gave its first pension fund concert of the season on the afternoon of December 12, in Symphony Hall. The program was as follows: Symphony No. 5, Tchaikowsky; overture, "William Tell," Rossini; suite, "Nimouna," Lalo; waltz, "On the Beautiful Blue Danube," Strauss.

All of the compositions played were more or less familiar here, though Lalo's suite had not appeared on a symphony program for many years. It is an interesting work and ingeniously orchestrated. Tchaikowsky's symphony was given an impressive performance, Dr. Muck conducting it for the first time here, and his reading excited admiration. Rossini's overture was also given an interesting performance, while Strauss' familiar waltz was presented with exquisite grace and becoming brilliance.

All in all the performance was a memorable one, and the audience, the largest of the season, was enthusiastic throughout the concert.

### GABRILOWITSCH GIVES CHOPIN RECITAL.

Ossip Gabrilowitsch gave the fourth of his series of recitals illustrating the development of piano music on the afternoon of December 18 in Jordan Hall. The program, devoted exclusively to Chopin, was as follows: Ballade, A flat major, op. 47; etudes, E major, op. 10, No. 3; F major, op. 10, No. 8; C sharp major, op. 25, No. 7; C major, op. 10, No. 7; twelve preludes, op. 28; sonata, B flat minor, op. 35; nocturne, G major, op. 37, No. 2; mazurka, B minor, op. 33, No. 4; polonaise, A flat major, op. 53.

The sterling qualities of the pianist's work are too well known to require comment. As always, he was admirable as an interpreter and masterful as a technician. The audience filled the hall and overflowed on to the stage—an exceptional tribute to an exceptional performer.

### COPLEY-PLAZA MORNING MUSICALS.

The fourth of the series of morning musicals, under the direction of S. Kronberg, took place on December 13, at the Copley-Plaza Hotel. Emmy Destinn, soprano of the Metropolitan Opera Company; Pablo Casals, cellist,

and Hans Ebell, a young pianist of unusual promise, combined their talents in what proved to be one of the most interesting programs of the series. Mme. Destinn has been heard here many times in opera, but seldom in concert. The innovation was welcome. Her voice is rich, yet sympathetic; dramatic, yet subtle in interpretation. She sang arias from Smetana's "Bartered Bride" and Puccini's "Madame Butterfly," as well as songs by Kienzl, Dvorák, Grieg, Tchaikowsky and Liszt. Mr. Casals played pieces by Boccherini, Moor, Saint-Saëns, Bach and Haydn. Mr. Ebell is a serious, consistent and thoroughly intelligent performer. He was heard in two groups, including compositions by Chopin, Ravel, Scriabine, Glazounoff, Debussy, Schubert and Rachmaninoff. The concert was altogether delightful and the audience one of the best of the season.

### JESSIE DAVIS PLAYS AT FRENCH BENEFIT.

Jessie Davis, Boston's popular pianist and teacher, whose concert appearances this season, in the opinion of her many admirers, have been far too rare, participated in an interesting program on December 14, at the Tuileries. The occasion was a concert organized by Comtesse Alain Dedons de Pierrefeu for the benefit of the French soldiers. Miss Davis contributed several numbers, including Grieg's "Lento Doloroso" and "Allegro Vivace." She is ever a grateful performer, and in this instance her work was conspicuous in all its familiar excellencies. Those sharing the program were Francis Stanton Hubbard, Evelyn Jeane, Dwight Fiske and Hugh and John S. Codman. The "Marseillaise" was sung, and Mme. de Pierrefeu delivered an appropriate address.

### THREE EMINENT ARTISTS HEARD JOINTLY.

A concert for the benefit of the Francis E. Willard Settlement was given at the Copley-Plaza Hotel on the afternoon of December 16. Marie Rappold, prima donna soprano of the Metropolitan Opera Company; Hugh Allan, baritone, and Aline van Barentzen, the remarkable girl pianist, shared the program. Emil J. Polak was accompanist.

Mme. Rappold's numbers, all well known, were as follows: Liszt, "Loreley"; Rubinstein, "Es Blinkt der Tau"; Strauss, "Zueignung"; Gilbert, "Two Roses"; Dell' Aqua, "Oft Have I Seen the Sweet Swallows." She is a singer of much natural charm and charming naturalness, and her reappearance here was warmly welcomed by the audience. Among several extra offerings, she gave Peel's "The Early Morning" and Woodman's "An Open Secret." She was also heard, with Mr. Allan, in a duet from "Don Giovanni," in which both singers were excellent. Mr. Allan sang the "Prologue" from "Pagliacci" and three extremely interesting little songs by Nardella. His voice, a high baritone, has a remarkably pleasing timbre and is notable in tonal variance. This was his first visit to Boston.

In a display of virtuosity that would have done credit to twice her years, Aline van Barentzen stimulated a feeling of astonishment that was close akin to awe. There is power in her work, and the hint of a divine potency beyond her eighteen years. She played pieces by Chopin and Liszt, including a polonaise and valse by the former and the second Hungarian rhapsodie of the latter. Her technic is incisive and her velocity remarkable. In crescendo, her playing has a melodic surge that is inspiring, while in the pianissimo passages it is notable for its delicacy and poetic fancy. Her interpretations are strongly individualized, but none the less authoritative. In the enthusiasm of her auditors, she received a rare tribute to her musicianship.

### MUSICALS TO PROMOTE PEACE.

The Massachusetts branch of the Women's Peace Party gave a musical entertainment in the interests of international peace on the afternoon of December 14 at the Plymouth Theatre. The program was varied and interesting, including instrumental numbers by Edna Elizabeth Siedhoff, pianist; Marie Nichols, violinist, and Virginia Stickney, cellist, and vocal numbers by Clara Jaeger, soprano; Bertha Barnes, contralto, and Arthur Hackett, tenor. A pantomime ballet, featuring Constance Binney and the Spanish dancer, Betalo, concluded the performance, after which tea was served by Anna Pavlowa.

### CLARA CLEMENS GABRILOWITSCH APPLAUDED.

Clara Clemens Gabrilowitsch gave a Russian song recital in Jordan Hall on the afternoon of December 16. The program was as follows: Glinka, "Oh! Kindly Star"; Borodine, "The Sea Queen" and "Song of the Dark Forest"; Rimsky-Korsakoff, "Little Snowflakes Ariette" and "Song of the Shepherd Lehl"; Rubinstein, "Der Traum," "Clärchens Lied," "Zuleika" and "Est Blinkt der Tau"; Rachmaninoff, "Oh! Schönes Mädchen" and "Floods of Spring"; Tchaikowsky, "Deception," "Gipsy Song," "Wiegenlied" and "Whether Day Dawns"; Arensky, "Zünd keine Kerze an" and "Little Fish's Song"; Gabrilowitsch, "Goodbye" and "Nähe des Geliebten." The contralto was assisted at the piano by her distinguished husband Ossip Gabrilowitsch.

Russian programs have been the vogue this season, but none have been more acceptable than this. Music of a

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somewhat serious, yet fervent, character would seem peculiarly appropriate to Mme. Gabrilowitsch, as her renditions were not merely excellent, but quite distinctive. Moreover, where the music called for emotional excitation, as in the "Gipsy Song" and the "Song of the Dark Forest," she revealed a fine perception and a sure mastery of tone, while the same qualities lent beauty to the lyric moments of Rubinstein and Arensky.

Mr. Gabrilowitsch left nothing to be desired as an accompanist, while his own two compositions added greatly to the desirability of the program.

#### JOHN POWELL'S RECITAL.

Not the least of the many pleasant surprises of the season was the recital of John Powell on the afternoon of December 16 in Steinert Hall. This was the young pianist's first audition in Boston, though he had previously stimulated interest by his excellent work with the Boston Symphony Orchestra at its recent concert in Cambridge. His program was exacting, but not too much so for his talents. It included Bach's chromatic fantasia and fugue, Brahms' sonata in F minor, op. 5, Liszt's sonata in B minor and Schumann's symphonic etudes. His best work was probably in the Brahms sonata, which he rendered with great comprehension and beautiful expression. His technic is thoroughly grounded, and in the more intense passages he displayed a sure mastery of the keyboard. Schumann's etudes have seldom been given a more interesting performance, and the sonata by Liszt was interpreted with a perception that was at least unusual. His audience, fortunately good sized, was very enthusiastic in its appreciation.

#### ILLNESS DELAYS STOESEL RECITAL.

Albert Stoessel, the young violin virtuoso, whose Boston recital was to have been given on the evening of December 14, was taken suddenly ill on that day and compelled to postpone the event indefinitely. Mr. Stoessel has since been confined to his room, but his many friends and admirers will be gratified to learn that he is now doing nicely. His physicians permitting, Mr. Stoessel will probably present the delayed program early in January.

#### AT THE PROFESSIONAL WOMAN'S CLUB.

Theodore Schroeder, vocal teacher; Albert Stoessel, violinist; Guy Maier and Lee Pattison, pianists, and V. H. Strickland, Boston representative of the *MUSICAL COURIER*, were guests of Mrs. Jean Paul Selinger at a recent meeting of the Professional Woman's Club at the Copley-Plaza. An interesting program was given, including several piano solos of a delightfully humorous character by John Orth. Refreshments were served.

#### STILLINGS AT BROOKLINE MORNING MUSICAL.

Katherine Kemp Stillings, violinist, played groups of Russian compositions at a recent meeting of the Brookline Morning Musicales. Her numbers included the last two movements of Wieniawski's concerto in D minor, Tchaikowsky's "Canzonetta," Cui's "Orientale," and Wieniawski's tarantelle. Her performance was notable for its accustomed warmth of tone and wealth of rhythm. Other contributors to the program were Helene Tardivel, a talented young pianist, and Lida Bottero, dramatic soprano.

#### RUSSIAN MUSIC SOCIETY'S IMPENDING CONCERT.

Much interest is being manifested in the first concert of the Russian Music Society, which will take place on the afternoon of December 28 in the studio-salon of the baritone, Nicola Oulukaoff, founder and musical director of the organization. The program will be historical in character, beginning with Russian folk music and including works by Glinka, Dargomijsky, Tchaikowsky and Rubinstein. The artists participating will be Nicola Oulukanoff, Emanuel Ondricek, Martha Atwood Baker and the Webster-De Voto-Ondricek trio. Prior to the musical numbers, Olin Downes will lecture on "The Beginnings of Russian Music."

#### ACTIVITIES OF BARROWS' PUPILS.

Gertrude McCrackan Mitchell, a soprano pupil of Harriot Eudora Barrows, was heard in a recital of songs at Churchill House, Providence, on the evening of December 10. Her program was interesting and varied, including several songs of American origin. Mrs. Mitchell, who lived for many years in Munich, is an excellent musician. On this occasion she revealed a pleasant and admirably trained voice, which she used tastefully and with much skill. Her diction was notably good in the German and French numbers. Gene Ware was accompanist.

Other pupils of this eminent instructor are likewise in the midst of a busy season. Claudia Rhea Fourmio, contralto, has been engaged to sing in "The Messiah" with the Orion Club of Providence, on December 26, and will give her own recital on January 15. Geneva Jefferds, whose recent recital was such a pronounced success, as was also her Waldorf engagement in New York, will sing the soprano role at the same performance of "The Mes-

siah." Ludwig Carl Fichtner, basso-cantante, has announced his Providence recital for March 15. It is never inappropriate to express admiration of Miss Barrows' work as bountifully revealed in the successes of her pupils.

#### AMERICAN STRING QUARTET.

The American String Quartet gave its first concert here this season on the evening of December 13, in Jordan Hall. This organization is composed entirely of women, the personnel being as follows: Gertrude Marshall, first violin; Ruth Stickney, second violin; Adeline Packard, viola, and Hazel l'Africain, cello. The quartet has been much strengthened in ensemble since its last audition here. In interpretation it has also improved. Schumann's quartet, op. 41, No. 3; an abstract of Gliere's quartet in A, and Mozart's quintet in G minor composed the program. Edith Jewell supplied the assisting viola in the quintet. The performance throughout was interesting and wholly acceptable.

#### CHROMATIC CLUB CONCERT.

Alice Eldridge, pianist; Jeannette Belle Ellis, soprano; Raymond Simonds, tenor; Edna V. Minor, violinist, and Bertram Currier, cellist, associated in artistic contributions to an interesting program submitted by the Chromatic Club at its concert at The Tuileries on the morning of December 14. Miss Eldridge was particularly welcome. She is a pianist of no small attainment and much promise. In varied selections she displayed a clean cut technic and considerable virtuosity. Mrs. Ellis, always an interesting singer, was heard in a group of well selected songs. The attendance was large.

#### POVLA FRISCH SCORES IN RECITAL.

Povla Frisch, a new soprano, achieved an unusual success at her initial concert here on the afternoon of December 15, in Jordan Hall. She is a singer of many virtues, but as an interpreter of songs, preeminent. Few artists have held the attention of an audience in so conspicuous a manner or won so signal a demonstration of its approval. Her program, which displayed commendable originality of taste, was as follows: Beethoven, "Gloire à la Nature"; Handel, "Air de Poppée"; Durante, "Danza, Danza"; Gretschaninoff, "La Steppe"; Borodine, "La Reine de la Mer"; Saint-Saëns, "La Cloche"; Fauré, "Au Cimetière"; Loeffler, "Les Paons"; Chausson, "Les Papillons"; Georges, "L'Hymne au Soleil"; Schumann, "Schneeglöckchen" and "Aufträge"; Strauss, "Berceuse"; Brahms, "Vergebliches"; Schubert, "Wohin?" and "Erlkönig." Jean Verd was the accompanist.

Mme. Frisch's voice is lyric in quality, but capable of unusual dramatic expression. Its tone is fresh and rarely pure. While not a "big" voice, it is nevertheless spontaneous, flexible and remarkably sensitive of mood. Much of its charm lies in its natural adaptability and thoroughly intelligent use. Throughout the varied scope of her program the singer interpreted with equal distinction the fanciful and the majestic, the subtle and the dramatic.

#### FIRST CONCERT OF BOSTON QUARTET.

The Boston Quartet gave the first of a series of three chamber music concerts on the evening of December 15 in Jordan Hall. The personnel is as follows: Sylvain Noack, first violin; Otto Roth, second violin; Emile Ferir, viola, and Alwin Schroeder, cello. Ethel Cave-Cole, pianist, assisted. The program comprised Dvorak's quartet in E flat major, op. 51; Brahms' piano trio in C minor, op. 100, and Mozart's quartet in G major. Individually and collectively the quartet performed in a most creditable fashion, and the evening proved delightful to those present. Mrs. Cave-Cole was in thorough sympathy with the quartet, and the ensemble throughout was excellent.

#### FLINT PUPIL SCORES IN "THE MESSIAH."

William Gustafson, Jr., a pupil of Willard Flint, has just returned from Howard University, Washington, D. C., where he sang in "The Messiah" with great success. The beautiful quality of the singer's voice and the intelligence with which it is used are evidences of the fine training that he has received. As a result of the engagement, Mr. Gustafson has been booked for a return date in the spring.

#### GEHARD PLAYS AT NEWPORT.

Heinrich Gebhard, the pianist, whose season has been a busy one, played before the Newport Philharmonic Society on the evening of December 9, following his Boston recital (reviewed last week) on the afternoon of that date. As in the latter instance, his reception was enthusiastic and his performance notable. The program included pieces by Bach, Franck, Schumann, Faure, Chopin, Debussy, Ravel, Liszt and Gebhard.

#### CONCERT FOR ITALIAN RED CROSS.

A concert for the benefit of the Italian Red Cross was given in Symphony Hall on the evening of December 12 under the auspices of the Dante Alighieri Society and the patronage of Count Vincenzo Macchi di Cellere, Italian Ambassador at Washington. The program was arranged

under the direction of Carlo Buonamici, Enrico Leboffe and Roberto Moranzoni. The orchestra of the Boston Opera House, together with various singers and instrumentalists, participated in a diversified and thoroughly delightful program. The singing of Mme. Villani and Messrs. Mardones and Zenatello, all of the Boston Opera Company, and the playing of Ruth Levers, a young and talented pianist, were distinct features of the entertainment. The audience was large and enthusiastic.

V. H. STRICKLAND.

#### NEW YORK CHAMBER MUSIC SOCIETY

##### MAKES SUCCESSFUL INITIAL BOW.

Interesting Compositions for Piano, Wind and String Instruments Excellently Performed at Aeolian Hall—Carolyn Beebe Deserves Credit for Organizing These Affairs.

Carolyn Beebe is credited with the original idea of organizing the New York Chamber Music Society of Piano, Wind and String Instruments. She is likewise the moving spirit of the organization notwithstanding the indispensable assistance of her codirector, Gustave Langenus. With Carolyn Beebe at the piano and Gustave Langenus to lead the woodwind players with his clarinet, the ensemble performances in which these two capable and experienced artists are employed are sure to be satisfactory, musically as well as technically. And such, indeed, proved to be the case at the initial concert of the series, which was given in Aeolian Hall, New York, last Friday evening, December 17.

The program began with Mozart's quintet in E flat, for piano, oboe, clarinet, horn and bassoon. The performance was adequate and satisfactory, most of the work devolving on the pianist, Carolyn Beebe, whose clean cut phrasing and admirably neat and limpid passages were the salvation of an insipid composition. This fluent and contented score is the product of an uncritical age when composers dashed off quintets before breakfast, symphonies in an afternoon, and operatic finales before bedtime. It has about as much musical value as the letters of great poets have when compared with the poets' best verses.

Brahms' B minor quintet for clarinet, two violins, viola and cello, is a work of an entirely different character. It belongs to Brahms' most mature period and is technically flawless. Now and then its sombreness verges on darkness. But even though the fire sometimes smolders, the heat is always to be felt. This work was excellently performed by Gustave Langenus, Bonarios Grimson, Herbert Corduan, Samuel Lifschey, and Jacques Renard. The brilliant and remarkably smooth playing of Gustave Langenus in the difficult and exacting passages for the clarinet was the outstanding feature of this performance.

The program ended with an early work by Wolf-Ferrari, which proved to be tuneful and spirited. On this occasion he has produced what can be called neither fish, flesh, nor fowl in style, though much of the work was thoroughly enjoyed as played by this combination of oboe, clarinet, bassoon, flute, horn and strings with piano.

This new organization should meet with the encouraging support of the public.

#### Benson Pupil Sings with

##### Corning Symphony Orchestra.

At a recent concert in Corning, N. Y., Howard McWade, baritone, was heard as soloist with the Corning Symphony Orchestra. Mr. McWade, who possesses a voice of exceptional range and beauty, is an artist-pupil of Frederick Richards Benson, the Rochester vocal pedagogue, and his work on this occasion reflected credit upon his instructor. His audience was very appreciative, and united in predicting great things for this talented young artist.

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BOSTON NEW YORK



## PEOPLE'S SYMPHONY CONCERT.

All-Wagner Program Under Arens — Kathleen Howard's Success—Big Audience.

An all Wagner program was given at the second concert of the People's Symphony Orchestra, Franz X. Arens, conductor, at Carnegie Hall, New York, December 19, Kathleen Howard, contralto, and Alfred Grünfeld, violinist, appearing as soloists. The large audience filled the hall, and was most enthusiastic in applause. Miss Howard's beautiful, full contralto voice is well known to music lovers of the United States and Europe; she was one of the most popular members of the Century Opera Company. Her numbers were Adriano's aria, from "Rienzi," and Waltraute's "Erzählung," from "Die Götterdämmerung." She sang with splendid dramatic feeling and was warmly received and applauded. Mr. Grünfeld, violinist, a European artist hitherto unknown in this country, possesses a tone of great purity and sweetness. He was heard in "Karfreitag Zaubers," transcription by Wilhelmj, and was many times recalled for his beautiful playing.

The orchestra, under Franz X. Arens, has been enlarged and improved, this resulting in a better ensemble. There was not only greater volume, but finer precision, a unity of endeavor showing the master mind of Arens and definite understanding between men and conductor. From the opening overture to "Rienzi" to the grand final number, the "Ride of the Valkyries," including the "Flying Dutchman" and "Tannhäuser" overtures, as well as "Träume" (arranged for small orchestra), there was built up climax, and enthusiasm of the throng of listeners at these concerts has never been greater.

## The Educational Chamber Music Society Concert.

The concert given by the Educational Chamber Music Society on Sunday evening, December 19, in the Strauss Auditorium of the Educational Alliance, New York, attracted another very large audience. The program was devoted to Beethoven and consisted of a quartet, Op. 18, No. 6 E flat, the "Kreutzer" sonata, and quartet, Op. 95, F minor. The participating artists were: Michael Gusikoff (first violin), Michael Bernstein (second violin), Jacob Altschuler (viola), Modest Altschuler (cello), Leo Levy (piano).

The two quartets were played with beautiful tonal shadings and accurate phrasing. Messrs. Levy and Gusikoff gave an unusually interesting reading of the "Kreutzer" sonata. The applause was deafening after this number, and after receiving many recalls, the two artists were obliged to repeat the last variation of the second movement, the *andante con variazioni*.

Leo Levy, the founder of the organization, deserves much praise for having brought this excellent body of musicians together, and offering programs of the best works.

The interest shown by the large audience was extraordinary.

## Merle Alcock Accepts Church Position.

Merle Alcock, the contralto, who made such a sensational success on the spring tour of the New York Symphony Orchestra, Walter Damrosch, conductor, and who has been reengaged for next spring, was recently selected as the contralto soloist for the Church of the Divine Paternity, Central Park West, at Seventy-sixth street. This was the church position held for a number of years by the late Mildred Potter, and is considered one of the best choir positions in Greater New York.

## Warren Proctor Engaged for San Antonio Festival.

Warren Proctor, tenor of the Chicago Opera Association, has been engaged as soloist of the midwinter festival of San Antonio, Tex., February 15. Mr. Proctor will fill several concert engagements en route. Others appearing jointly at the festival are Mme. de Cisneros, George Hamlin, Leonora Allen and Parmelia Gale.

## Meta Reddish to Give Song Recital in Warren, Pa.

To celebrate the twenty-fifth anniversary of its organization, the Philomel Club of Warren, Pa., will give a series of three concerts during the third week of January. Meta Reddish has been engaged for a recital on January 20, when she will be assisted by her brother,

Claude Reddish, at the piano, and Roscoe Possell, flutist. The other two evenings will be devoted to a concert by the Kneisel Quartet on January 21, and a recital by Julie Rive-King on January 19.

## McCORMACK SINGS \$11,000

## INTO CATHOLIC BUILDING FUND.

Cardinal Farley and Other Prominent Persons in Big Hippodrome Audience.

Although suffering from an attack of throat trouble that threatened to prevent his appearance, John McCormack thrust aside his physician's remonstrances and appeared at the New York Hippodrome on Sunday afternoon, December 19, before a record breaking audience. The concert was given for the benefit of the building fund, which the Knights of Columbus of New York City are endeavoring to raise in order to erect a headquarters building. The receipts from Mr. McCormack's concert, approximating \$11,000, was the singer's personal contribution to the fund.

When Mr. McCormack at length appeared upon the Hippodrome stage, he was greeted enthusiastically by 6,500 persons, who filled every seat in the house, and stood wherever they were permitted. The stage held an additional 800 and the orchestra pit was crowded, too. Cardinal Farley was present, as were also many prominent Catholics of New York.

Mr. McCormack's first number, "Ah! Moon of My Delight," from Liza Lehmann's "In a Persian Garden," pleased his audience, although he failed to do himself justice. However, in his second group, he regained his usual beauty of voice and wonderful clarity of diction, which have made him unique among the great tenors of the world. This second group consisted of "Singer's Consolation" (Schumann), "Ave Maria" (Schubert), "The Seraglio's Garden" (Sjögren) and "Serenade" (Tschai-kowsky). In response to insistent applause he added "Mavis" and the ever popular "Ballynure Ballad." The group of Irish songs was made up of three arrangements by Hughes, "The Bard of Armagh," "The Magpies' Nest" and "Norah O'Neale," which was especially arranged for Mr. McCormack; and Barker's "Irish Emigrant," which is a favorite with McCormack audiences. "The Magpies' Nest" had to be repeated, and for encores he gave "Mother Machree" and "Molly Branigan." His final numbers were: "When the Dew Is Falling," written for Mr. McCormack by Edwin Schneider, his accompanist; "The Old Refrain," a Viennese song arranged for and dedicated to Mr. McCormack by Fritz Kreisler; and "The Trumpeter" (Dix). The Kreisler number aroused particular enthusiasm, the violinist, who was present, at length being prevailed upon to rise and bow his thanks.

Donald McBeath, violinist, played Handel's *bourée*, a minuet by Haydn, Sammartini's "Canto-Amoroso," Kreisler's arrangement of an allegretto by Boccherini, and Wilhelmj's arrangement of the "Preislied" by Wagner. That Mr. McBeath is also a favorite could readily be seen from the warmth of the applause which greeted him and the encores it was necessary for him to give.

Edwin Schneider, at the piano, added materially to the success of the afternoon.

## An Interesting Studio Recital.

Tuesday afternoon, December 14, at the studio of Charles Bowes, teacher of voice at 601 Madison avenue, New York, the soloist was Samuel Strang Nicklin, baritone, formerly very well known in the athletic world as Sammy Strang, the famous second baseman and pinch hitter of the New York "Giants." Mr. Nicklin spent four years in Paris working with Mr. Bowes and with Mr. Bowes' great master, Jean de Reszke, and the results were more than apparent in his work. His program was made up of numbers by Verdi, Debussy, Massenet, Hahn, Tosti and German. He was excellently accompanied by Ruth Cunningham.

The studio was filled. Mr. Nicklin showed in his singing that he has acquired the ability really to create an atmosphere for the different songs he sings. The Debussy numbers were especially good, and he was compelled to repeat "Mandolina." Everything that he sang was done with thorough professional finish and the excellency of his legato singing was particularly noticeable. A young pianist, Austin Conradi, added a group to the program. His playing shows great promise, and he was heartily applauded for his contribution.

LAVOIE-HERZ, ZENTAY AND ADKINS  
HEARD IN MERITORIOUS RECITAL.

Pianist, Violinist and Baritone Collaborate at Aeolian Hall.

Djane Lavoie-Herz, Canadian pianist; Mary Zentay, Hungarian violinist, and Morton Adkins, American baritone, collaborated in a recital at Aeolian Hall, New York, Saturday afternoon, December 18, which offered much of musical excellence.

Mary Zentay is a talented young girl of only seventeen years, who has acquired a technic of superior quality and facility. She plays with convincing force or delicacy as the case demands, and with an astonishing insight into the author's purpose. She was repeatedly recalled.

Morton Adkins, one of the leading baritones of the Century Opera Company, was heard again on this occasion with great pleasure. His voice is smooth, of splendid resonance and of particularly good quality in the high voice; he sings with ease and a thorough understanding of the art of song. His diction was particularly admirable. He was very well received.

Mme. Herz has been heard frequently this season in private affairs in New York, and in the larger hall proved her legitimate right to the distinction of being a concert artist of decided merit. She has a broad, full, distinct tone, likewise a clear pianissimo and her interpretations receive always a conscientious production. The audience was deeply appreciative and many encores must needs be given:

The complete program follows: Violin solo: romance, G major (Beethoven), prelude, gavotte and rondo (Bach), Mary Zentay; songs: "Im Walde" (Berwald), "Hauptmann's Weib" (Schumann), "Mondeszauber" (Novacek), Morton Adkins; piano soli: prelude in E flat minor (Blumenfeld), sonata fantasia, op. 19 (first movement), (Scriabine), mazurka in G sharp minor (Scriabine), "Two Poems," op. 32 (Scriabine), Djane Lavoie-Herz; concerto for violin, D minor (Vieuxtemps), Mary Zentay; songs: "Give Me the Sea" (Woodman), "Love Is a Sickness" (Parker), "The Pipes of Gordon's Men" (Hammond), Morton Adkins; violin soli: "Caprice Viennoise" (Kreisler), "Le Coucou" (Manen-Daquin), "La Ronde de Lutins" (Bazzini), Mary Zentay; piano soli: intermezzo in A major (Brahms), "Ballade," in G minor (Brahms), "Ave Verum" (Mozart-Liszt), fantasie and fugue on the name of "Bach" (Liszt), Djane Lavoie-Herz. Conal O'C. Quirke was the accompanist.

## CINCINNATI NOTES.

Cincinnati, Ohio, December 19, 1915.

Last Wednesday evening the Cincinnati Conservatory of Music presented Chester A. Moffet, one of John A. Hoffman's pupils, in a song recital that brought out a large crowd of music lovers. His program had been chosen with especial care and served well to accentuate the young artist's fine baritone voice as well as his well developed interpretative qualities. Mr. Moffet is soon to enter a professional career, and his recital proved him to be well prepared for this important step.

Wednesday the Conservatory of Music gave its annual feast of Christmas carols, the recital hall of the institution being beautifully and appropriately decorated for the occasion. The effective program had been arranged by P. A. Tirindelli, Margaret Pace and Mr. Gibbs, of the faculty.

## CULP-REIMERS OPEN SERIES.

The Matinee Musical Club opened its series of artist recitals during the week with a program given by Julia Culp and Paul Reimers. These distinguished artists had the assistance of Coenraad von Bos at the piano, and Mme. Culp, as well as Mr. Reimers, was in splendid voice.

CINCINNATUS.

## Sibyl Vane's First Appearance.

Sibyl Vane, the young Welsh soprano brought to this country by Daniel Mayer, the well known manager of London, appeared Tuesday afternoon at the concert for the Servian Relief Fund at the New York home of Mrs. John Jacob Astor. This is Miss Vane's first formal appearance in this country and her singing made an excellent impression.

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### AMY SHERWIN COMING TO NEW YORK.

**Noted London Vocal Authority and Former Opera Star Is Due Here for Christmas Day.**

Amy Sherwin, the London voice teacher, will arrive in New York Christmas Day on the steamer New York to visit her husband, Hugo Görlitz, and her son, Louis Sherwin, dramatic editor of the Globe.

Mme. Sherwin is well known in this country. During the zenith of Dr. Leopold Damrosch and Theodore Thomas she created the part of Marguerite in "The Damnation of Faust" at Steinway Hall, then the leading concert hall, in New York, singing it on twenty consecutive evenings, Sundays excepted. Mme. Sherwin jumped into prominence by replacing Mme. Albani at the Cincinnati May Festival in 1881, and after that was continuously identified with all the great concerts given by both Dr. Damrosch and Theodore Thomas.

One of her recent exploitations was the now famous young English singer, Stella Carol, who was coming over to the United States on the ill fated "Arabic," but returned to England after having been wrecked. Whether or not Stella Carol will accompany Mme. Sherwin is not known, but she will bring her latest discovery, another young soprano of most brilliant attainments, who is only fifteen years of age.

Mme. Sherwin is a native of Tasmania and her earliest experience in the musical world was her singing of "Son-nambula" and "Lucia" with the Simonson Opera Company. (Mr. Simonson was Mme. Alda's grandfather.) Mme. Sherwin has toured the entire world with an opera company of her own, being over three years on the way, giving operatic performances even as far as Tokio, Japan. After her return from this world's trip, she sang for a season in grand opera in Berlin and subsequently at Covent Garden and Drury Lane, London. Of late years, Mme. Sherwin has been giving lectures on voice training, illustrating her lectures by excerpts from popular compositions and introducing young and promising artists at the same time. Inquiries have already been made as to whether she will give one of her famous lectures here, but so far nothing has been definitely decided.

### Musin Matinee Musicale.

Anna Bowers, violinist and soprano, Benno Scherek, pianist, and the Musin Violin Virtuoso class furnished an interesting program at the matinee musicale, Musin studios, 51 West Seventy-sixth street, New York City, Friday afternoon, December 17. It is indeed a mark of versatility when a young girl like Miss Bowers can deliver with such marked musicianship and skill a vocal and instrumental program of this kind. Her numbers were: Vocal, "The Birds' Christmas Carol" (Chaminade), "Just as a Lark" (Rubinstein), "Coppelia Valse" (Delibes), "Depuis le jour," from "Louise" (Charpentier), "Parla Waltz" (Arditi). Violin: Sonata in G minor (Locatelli), air on the G string (Bach), "The Bee" (Bohm), "Mazurka de Concert" (Musin).

Mr. Musin was very much pleased with the progress which Anna Bowers has made in her violin playing, and her auditors on this occasion verified its enjoyment likewise. Her tone is splendid and she has the solid "bow on the string" which Mr. Musin inculcates.

Her voice surprised every one with its purity and her brilliant trill, acquired by her under Mme. Musin's instruction in the short period of six months. Her articulation and pronunciation were clear and easy and one notable feature of the whole program was that it was given entirely from memory.

Benno Scherek played a Chopin number. His accompaniments were in every respect skillful and reliable. The violin virtuoso class were heard in these numbers: Broad detached notes and velocity exercise (Leonard), concert etude (Vieuxtemps), "Funeral March" and Caprice in D (Fiorillo).

### Rich and Hammann Associated

in Philharmonic Concert.

Thaddeus Rich, violinist, and Ellis Clark Hammann, at the piano, recently scored at a Philadelphia concert. In addition to several solos, Mr. Rich supported Amelia Rapport-Levy, soprano, in Massenet's "Elegie," playing the violin obligato in a masterly fashion. Mr. Hammann is ever the capable artist and sympathetic accompanist, and his work at the piano added much to the enjoyment of the evening.

### Eleanore Cochran, Soprano.

Among America's younger sopranos is one who is at present little known in her native land, although she is no stranger to the musical public of Europe. Eleanore Cochran claims Pittsburgh as her home. She is endowed with glorious vocal gifts and much dramatic power. Not only

is she a most accomplished artist, but she possesses a charming personality and great personal beauty.

Although Miss Cochran is comparatively unknown here at the present time, it is safe to predict that this state of affairs will not exist long. Several excellent concert engagements already have been booked for this artist, and a number are pending. Despite the fact that she scored her greatest success in opera abroad, Miss Cochran is a most accomplished concert singer and is especially fond of German Lieder.

### OBITUARY.

#### Algernon St. John-Brenon.

Algernon St. John-Brenon, for the past ten years music critic of the New York Morning Telegraph, died late last Saturday night at Atlantic City, N. J. He had been ailing for about a year, and in the last two months had failed rapidly, though the end came unexpectedly soon.

Born in Dublin, Ireland, in 1875, Mr. Brenon was educated at Westminster School and Kings College, London. Augmenting this with three years of study in Rome, he returned to London and was married as a very young man to Grace Damion, a former member of Covent Garden, Richter's concerts and Leeds festivals. Coming to this country more than twenty years ago, he went to Pittsburgh, where he founded and for nine years taught in the Pittsburgh Preparatory School. Part of the time he gave to lecturing on various subjects.

He came to New York City ten years ago last fall, joining the staff of the Morning Telegraph in October of 1905. With the exception of one year, which he spent as a member of the London staff of the New York Herald, dividing his time between Paris and London, he served continuously with this paper.

In 1910 he adapted "Hans, the Flute Player," for production at the Metropolitan Opera House from the original of Louis Ganne. He was the author of "Restormel," a

novel, and wrote many other things, which he preferred to see in his own paper. A tireless student of the classics, he made the best of all of them a part of his remarkable knowledge and used them without the offense so common in writers of half his ability.

Besides his widow, Mr. Brenon is survived by two daughters, Aileen and Juliet Brenon. His father, Charles St. John-Brenon, a distinguished English dramatic critic, and his mother are living. A sister resides in London and a brother, Herbert Brenon, is a motion picture director in this country. He is at present in Bermuda, directing the production of pictures.

#### Lillian Derby Hamilton.

Lillian Derby Hamilton, wife of Wilbur Dean Hamilton, the artist, died recently at her home on West Cedar street, Boston, Mass. She was born in Bridgeport, Conn., in 1867. For more than a score of years she lived in Boston, where she was well known in music circles as a soprano singer. She studied voice at the New England Conservatory of Music and was later a pupil of Mathilda Marchesi in Paris and Georg Henschel in London. She is survived by her husband and a son, Dean Hamilton.

#### Mrs. Abner S. Brady.

Mrs. Abner S. Brady, former concert singer, died at her home in New York, on Tuesday, December 14, at the age of seventy-two years. Mrs. Brady was a sister in law of Adeline Patti and of the late Amelia Strakosch. She was a soprano, and a former star of the Grand Opera House when it was under the management of James Fiske, singing under her maiden name, Nully Pirls. She leaves a son and a daughter.

#### Herman Reitzel.

Herman Reitzel, oboe player with the New York Philharmonic Society, died at his home in Flatbush, Brooklyn, on Thursday, December 16. Mr. Reitzel, who was a victim of heart disease, was thirty-eight years of age. He

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was a member of the Aschenbrödel Society and the Musical Union. He is survived by a widow and two daughters.

### Annie L. Walker.

Annie L. Walker, a well known concert singer and church soloist, died, December 11, at her home, 263 Quincy street, Brooklyn, New York, from pneumonia. Miss Walker was born in the Eastern District forty-eight years ago, and at the age of twelve she made her first appearance in Haverley's juvenile "Pinafore" company in Brooklyn. Later she went into concert and church work. Miss Walker was a member of the Brooklyn Academy of Musical Art.

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